VOGUE

New York Collections
Autumn 1945

V O
Incorporating Vanity Fair
September 1, 1945
Price 35 Cents
40 Cents in Canada

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Wamsutta Sheets . . . and no bugles . . . that'll be the day!

"Out here we hardly ever see a sheet. So we all dream about the comfortable beds we left behind at home . . . and about being able to sleep as late as we want to, some day.

"Right now I'm remembering those wonderful Wamsutta *Supercales* of ours and wondering what it would be like to have breakfast in bed, maybe, with no bugles to haul me out."

Wamsutta *Supercale** sheets are well worth dreaming about. As the "Finest of Cottons" they have become an American bridal tradition. Beautiful, smooth, they make one's own bed the most comfortable and sleep-inducing place on earth. Their long-wearing qualities have endeared them to five generations.

★ ★ ★ BUY WAR BONDS ★ ★ ★

Wamsutta

SUPERCALE SHEETS

* REG. U. S. PAT. OFF.

The Trousseau Sheet of America

WAMSUTTA MILLS, New Bedford, Massachusetts, *Distributors of Springfield Blankets · Wamsutta-Somerset Towels · "The Three Weavers" Hand-Woven Throws*

The best shoes you can buy are the best buy!

DELMAN

Side-Show in Suede

—suede, side draped, pin-tucked to one side, cut-out for a better side-view.

—Grecian is the feeling in sandals, narrow straps on the diagonal or wrapped and back-crossed in a way to win a flattering side-glance at your feet.

—bows tied to one side are gifted in minimizing size; buckles are large, brilliant. One of winking paillettes in stained-glass colors gives a beautiful side-light to suede.

—suede and satin are introduced, fall in love on the side.

—country suedes match side for side with New York's profiles.

—in the models sketched you can see how this new Delman theme brings to light one of the best side-shows on earth.

ON THE PLAZA

BERGDORF GOODMAN

5TH AVE. AT 58TH ST. • NEW YORK 19

Bonwit Teller new york

RICHARD AVEDON

Anthony Blotta, with his special genius for beautifully sculptural dresses, shapes his newest in black Couturier wool, the moulded tunic ablaze with a fabulous court emblem. Misses sizes, 155.00

DESIGNER'S SALON, SIXTH FLOOR

Bonwit Teller · new york

RICHARD AVEDON

Philip Mangone's news for fall... his wonderful cape of black broadtail-processed lamb, worn over one of his indispensable black suits in Forstmann fine wool crepe. Suit, 145.00. Cape, 295.00*

SUIT SALON, FOURTH FLOOR ☆SUBJECT TO 20% FEDERAL EXCISE TAX

HAT BY NORTHRIDGE

To this city of suit-loving women,

Frederick and Nelson offers a fine variety of

designers' originals. This suit by Trigere, in natural

beige tweed with silvery shoe-buttons, has that

easy casual look so right for today.

$150. The Gown Shop.

in Seattle it's Frederick & Nelson

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Vol. 106, No. 4
Whole No. 1748

George Platt Lynes

Set for the Autumn . . . Bendel Originals for immediate wear.

Left: wool starred for its sleeves, self-appliqued motifs, gilt-set belt. $95

Right: matinee ideal . . . rayon or wool . . . dramatized "melon" sleeves, deep rayon satin midriff. $115

Henri Bendel
10 WEST 57
NEW YORK 19 NY

THE BLUM STORE

PHILADELPHIA

HATTIE CARNEGIE MINIATURE-
WAISTLINE GREATCOAT.
FROM BLUM'S COMPLETE
CARNEGIE COLLECTION, WHICH
INCLUDES FURS, COSMETICS,
MILLINERY AND JEWELRY.

Coppola designed it—
the fur-lined suit,
an inspiration for New York
where even winter weather
is suit weather.

Lord & Taylor

This necklace dress
(black, green or ginger
rayon crepe)
inspired by today's
big jewelry fashion,
the circlet, here
does in jet, 25.00
The dress 59.95
Towering Turban 27.50

BLOOMINGDALE'S

GREEN ROOM SPECIALTY SHOPS,
3RD FLOOR, LEX. AT 59TH. N.Y.C.

Portrait of an exciting woman by Salvador Dali

Great taste, itself invisible, is clearly apparent on the fingertips of the woman who dresses her nails in the excitement of Chen Yu color "originals."
Exciting Chen Yu lipsticks too!

CHEN YU

long lasting nail lacquer and lipstick

LUXURIA
CLEANSER
BEAUTIFIER
BARD AYER
HARRIET HUBBARD

MOLLY DESIGN

It took higher mathematics to plot this suit . . . and the finest 100% imported wool to fashion it. Flawless Miron . . . produced in America . . . unsurpassed the world over for loveliness of weave, design, and color. Fabric as precious as this is not always available now. Later on, when restrictions are lifted, look for this and other fine fashions of Miron at your favorite store. TERHUNE ASSOCIATES . . 51 Madison Avenue, New York.

Textron Essentials for our Fighters

All over the world, Textron essentials of war—the puff-light, steel-strong parachute, the featherweight, sturdy mountain tent—have brought safety and comfort to our fighting men. Today, the same Textron precision used in turning out war's necessities is blending strength and beauty to bring wonderful Textron fashions to you and your home. And from these Textron fashions of the present will be born even more radiant Textron fashions in the future. Count on the name Textron.

HOSTESS COATS • LINGERIE

New Winter Plumage for You

Nestling-warmth to fly home to—Textron's quilted hostess coat in a nosegay print. With a slender Princess back, a precious pocket. Tailored with Textron's* unswerving skill—of finest rayon satin . . . dove-soft . . . wing-smooth. Snow White, Heaven Blue, Pink Angel backgrounds . . . lined in solid color rayon satin. 12 to 20. About 16.95 at leading stores throughout the country. Slightly higher on the West Coast. TEXTRON INC., Empire State Building, Fifth Avenue, New York 1, N.Y.

TEXTRON

*REG. U. S. PAT. OFF.

MENSWEAR • HOME FASHIONS • APPAREL FABRICS

DISTINCTION TRADITION BEAUTY

One word that tells all you need to know about a woolen

...the Distinction of its fibres, the Tradition of its weaving,

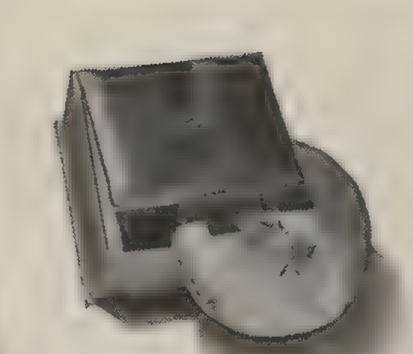
the Beauty of its colors and texture...in a word— Stroock

S. STROOCK & SON, 404 FIFTH AVENUE, N. Y.

We invite you to see our notable new fur collection, designed for us by Sophie and Omar Kiam... and made-to-order in the workrooms of Saks Fifth Avenue, furriers.

SAKS FIFTH AVENUE · NEW YORK · CHICAGO · BEVERLY HILLS · DETROIT

Esther Dorothy
idea
Lady in the Evening
Russian Ermine
taffet
Furs for the woman by a woman
seventy-eight east fifty-sixth street, new york
eight newbury street, boston
JOFFÉ



An exciting Fall silhouette...
one of a collection of great designers'
fashions assembled in our 28 Shop...
where you'll find everything you need from
face powder to fur jackets. This
tiny-waisted, full-skirted sheer black
wool dress by Traina Norell.

It's a small world...The 28 Shop *Marshall Field & Company* Chicago

In Hollander "Featherlite" Persian Broadtail
Hat—John-Frederics

maximilian

Muszynski...Ferreira & Cia., Rio de Janeiro

Nan Duskin...Philadelphia, Pa.

Neiman-Marcus...Dallas, Texas

The Vogue...Sao Paulo

In Canada...exclusively with

Holt Renfrew & Company Ltd.

PATTULLO'S eighteenth century Dandy, designed by JO COPELAND . . . a chocolate brown jacket with black braided edges and decorative jet buttons is worn over a black skirt

Neiman-Marcus
Dallas

Charbert's
Breathless and Fabulous
at Harzfeld's
Petticoat Lane, Kansas City

perfumes that linger
in the memory

Introducing the fur suit

A Jay Thorpe Original, "the Maxine," created by our own designer, Czettel.
Made to order in beige, brown, or black Hollander-dyed broadtail-processed lamb, 550.*
Also in Hollander featherlite Persian at 900.*

*plus 20% Federal tax

Hattie Carnegie's 18th Century Silhouette in a black wool suit. With Sable, Persian Lamb, Australian Opossum or Nutria. Also untrimmed. From Hattie Carnegie's complete collection at **NAN DUSKIN** in Philadelphia.

THE TALKED-ABOUT JEWELRY

Castlecliff

Some women just seem to catch on faster! They know from the cradle how to be devastating, instinctively gravitate to the smartest, newest, most chic way of doing things. And in America there are quite a few women like this! That's why "Sheer Dynamite," charged with excitement, loaded with color, has simply swept the country. Any woman who knew what was perfect for her realized this Face Powder had more of what a Face Powder should have. Probably you're using it now—if not, you should be!

Texture, cling, fragrance, of course! But the real difference in Face Powder is color by Revlon. . . . . Creators of world-famous Nail Enamel and Lipstick.

new "Sheer Dynamite"

EXPERIMENTAL PHOTOGRAPHY BY SAMBERG
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BALERIC

Busy feet are SMART *feet in Rhythm Step*

Watch your step, lady, through every busy day ... fashion begins with your feet! In Rhythm Steps you're confident that every move you make is a smart one ... a youthful one ... so easy on all eyes! The exclusive, invisible Rhythm Treads give your foot a lift at the 3 strain points!

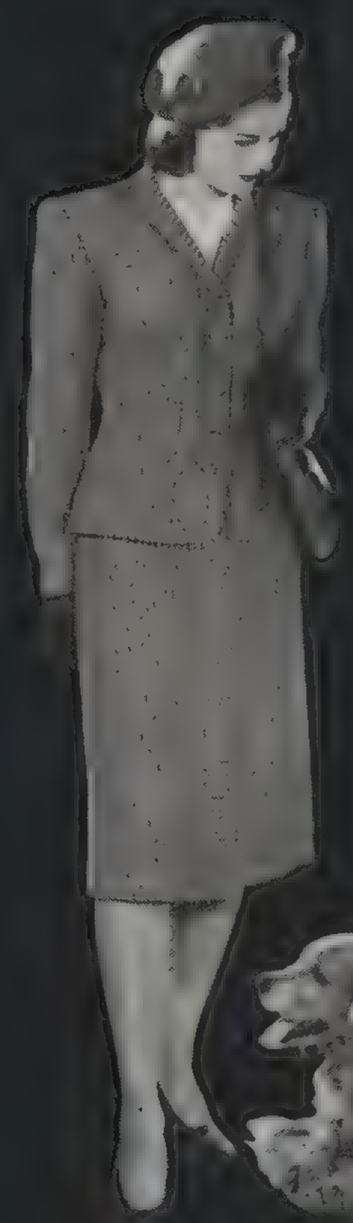
SUNNYONE

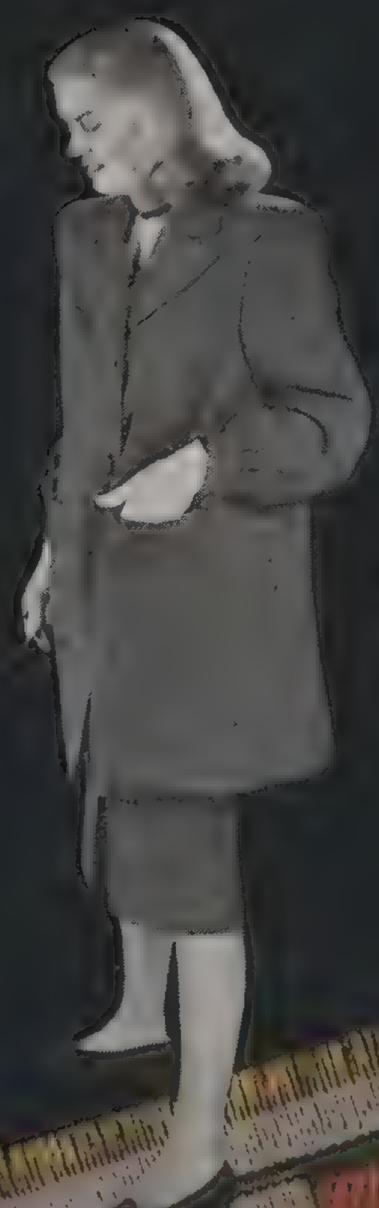
Rhythm Step Shoes

$7.95 AND UP

JOHNSON, STEPHENS & SHINKLE SHOE CO. • ST. LOUIS, MISSOURI

Look! a new L'Aiglon





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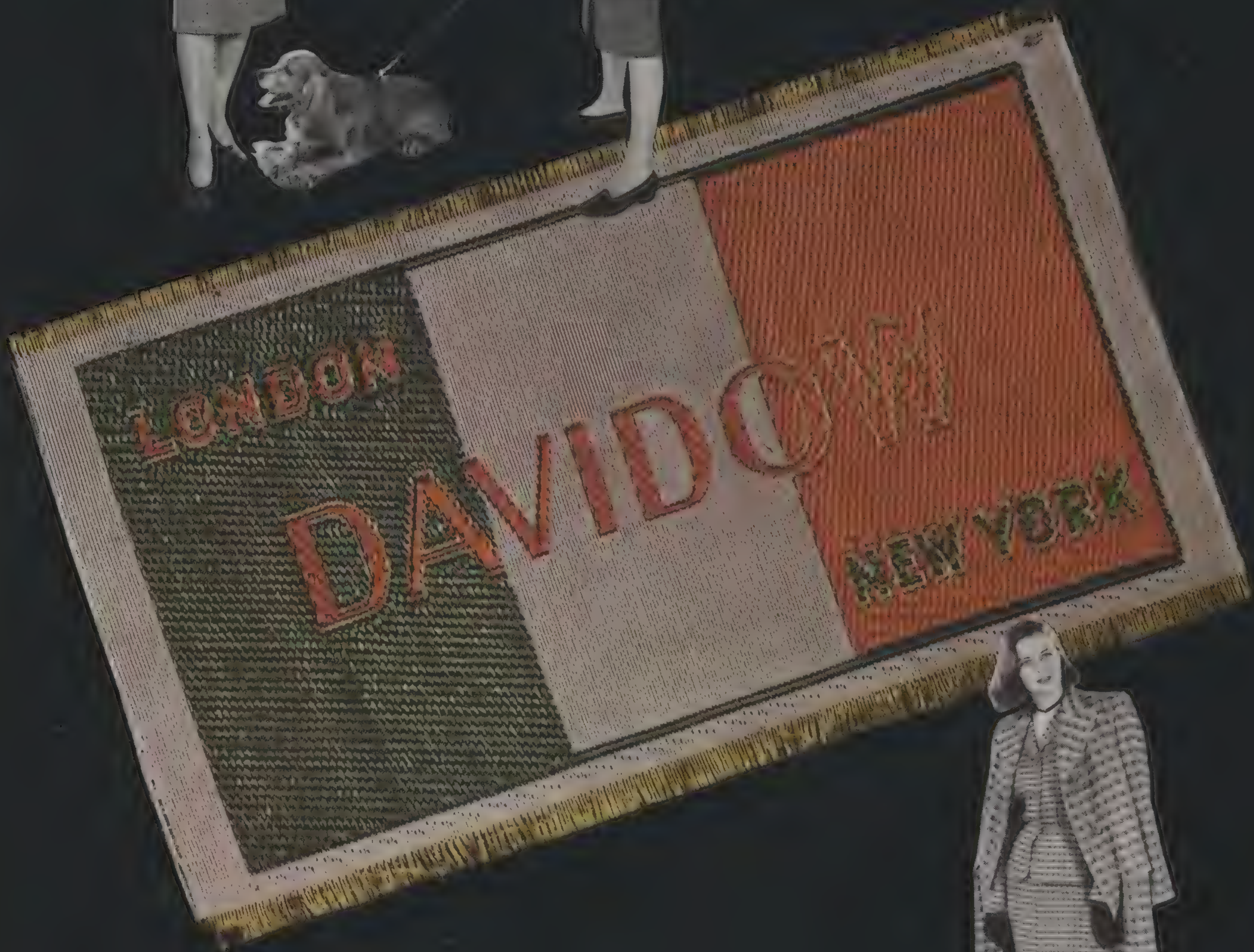
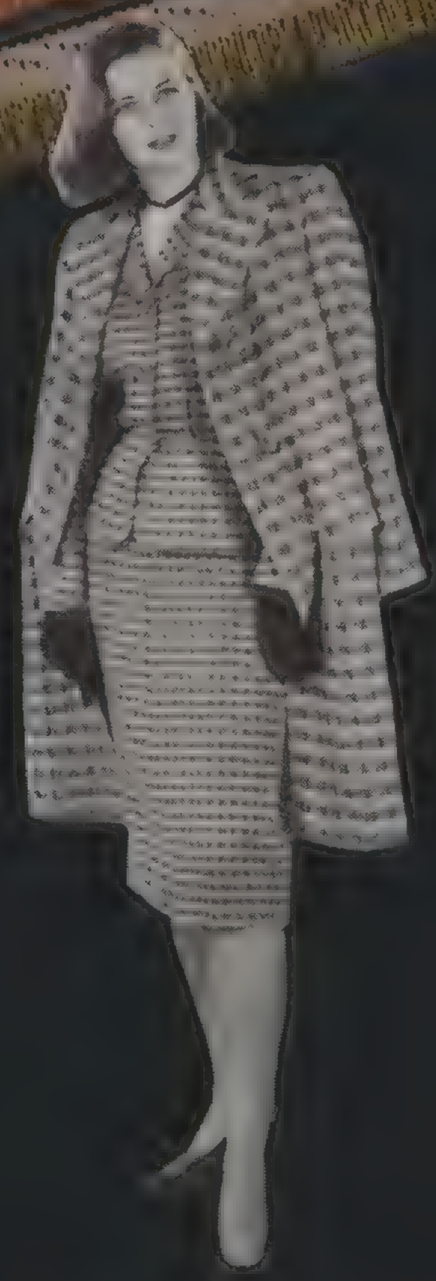




to look for...

• Adele Simpson interprets the new look for fall, in a suit of superlative softness. Mink beige or black wool. Exclusive, from the Adele Simpson collection at

BONWIT TELLER OF PHILADELPHIA

3 STRIPES
IF YOU'RE TALL
2 STRIPES
IF YOU'RE MEDIUM
1 STRIPE
IF YOU'RE SMALL
"You just know
she wears them"
THREE PROPORTIONED STOCKINGS BY
McCallum
and
PROPPER

Charles Armour's adroit
complement to your new,
softly gracious silhouette
in wool by Cohama. Topped
with a Daché flourish.

Hudson's...Detroit

He remembered...
TRIFLING
as he always will . . . with a smile and a sudden quickening of the pulse . . .
LENEL

PANDORA KIDSKINS... HIGH, HIGH HEELS...STONE-STUDDED LADY SLIPPERS...SATIN-SMOOTH, GLOVE-FITTING...EXCLUSIVE WITH STERN'S...

16.95 AND 18.95. THIRD FLOOR.

Stern's

STERN BROTHERS, FORTY-SECOND STREET AND SIXTH AVENUE, NEW YORK 18, N. Y.

RAWLINGS

Traina–Norell

Jordan Marsh

Unmistakably chic! A jet black suit of cashmere-soft wool—with lightning bright scrolls in royal blue and shamrock.

An exclusive Eisenberg Original with year 'round possibilities. Sizes 10 to 18. $79.95. Draped black felt shako, $17.50.

Designers' Shop, second floor

JORDAN MARSH COMPANY • BOSTON, MASS. • NEW ENGLAND'S GREAT STORE

To wear with confidence

Philip Mangone originates a fluid, fitted silhouette.

Soft, low armhole flows into full-furred sleeve. Side closing sweeps into a collarless neckline.

The dramatic little hat by Lilly Daché.

Scrugg's
Vandervoort
Barney

ST. LOUIS

Nelly Don
Just try one on

furniture designed by Robsjohn-Gibbings

RAWLINGS

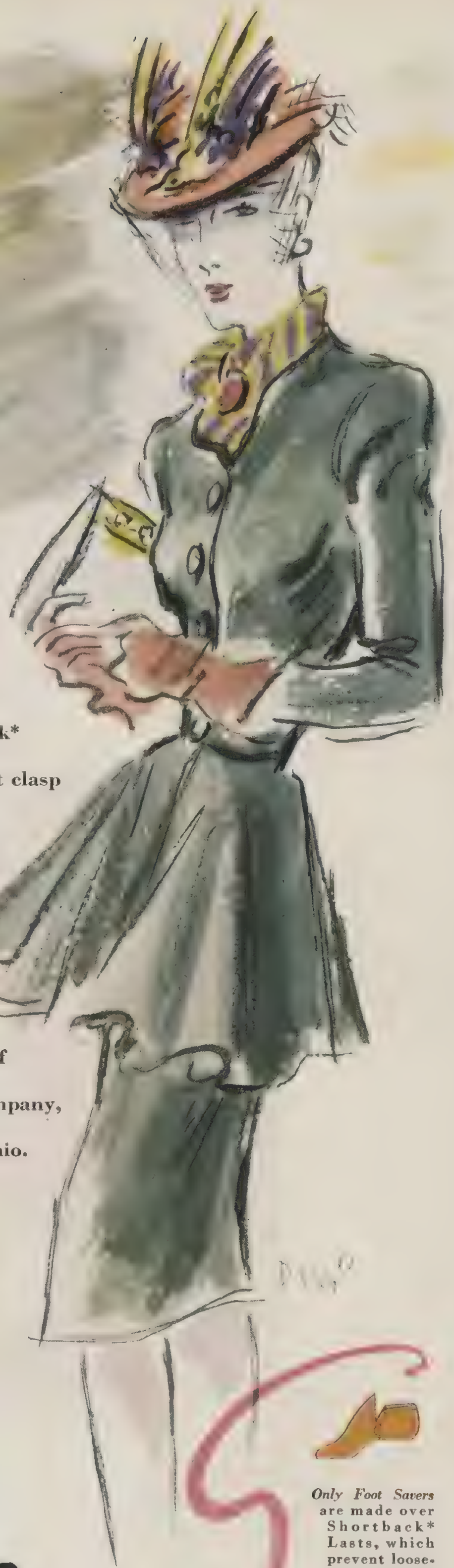
Attention-focusing fashions . . . unerringly simple, inevitably right . . . with that touch of designing genius that stamps every Nelly Don

Typical, this rayon Laurel Crepe, shown in Black or Rio Coffee . . . sizes 12-20, about $11.00 . . . available around September 1.

Nelly Don

For name of nearest store, write Donnelly Garment Sales Co., Kansas City 8, Mo.

above everything... fashion must fit



Danita

Just as your suit must fit with pure perfection to be a masterpiece of fashion, so must your shoes. *And Foot Savers do!* The only shoes formed over the exclusive Shortback* Last, Foot Savers flex with your toes yet clasp your heel firmly. Practical proof that, above everything, fashion must fit to look right . . . to feel right. See them in new Fall styles and colors. Write for illustrated Fall Style Book and name of nearest store. The Julian & Kokenge Company, 268 South Front Street, Columbus 15, Ohio.

Fleurette

Senora

$9.95 TO $14.95

*Reg. U. S. Pat. Off.

Only Foot Savers are made over Shortback* Lasts, which prevent looseness and gapping at the heel without crowding at the toe.

SHORTBACK

Foot Saver Shoes

majad damask

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MODEL WEARING BRAZIL SHADE IN PHOTO-FINISH CAKE MAKE-UP, PRISM PINK IN PHOTO-FINISH LIPSTICK

What good is "long-distance" loveliness! You want beauty that impels the eye—and grows as the distance decreases. Photo-Finish Cake Make-up gives a glowing, fine-textured look that's untheatrical, yet dramatic. It refuses to "mask" your face—feels sheer and fresh even while cleverly hiding defects. There is a shade exactly right for you. Choose, then accent it with other Photo-Finish cosmetics. CAKE MAKE-UP, 1.50 Plus Tax.

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EXTREMES OF

GOOD TASTE

Bettina — New Pandora sling pump in kid with jewel-like Lucite studs, on an entirely original bow.

John Frederics new "Dream Jewel" turban.

Another in John Frederics series of "Dream Jewel" hats, inspired by the romantic beauty of an Arabian Nights princess.

famous barr co.

Flamingo—Pandora puts a bow knot of grosgrain ribbon on an open toed, patent, dorsay pump.

Elisa hats

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Lustrous Labrador Natural Mink –
pure poetry when worked into
a coat with eloquent new shoulders –
great wing wide sleeves.
From our distinctive collection
of fur originals.

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Necklets of Gleaming Metal — New as a New-born Day!
Rath Originals with that luxurious look you love — lustrous metal topping superbly detailed, important bags. . . In rich colors of leather — top down — $29.50*, $37.50*, 42.50*
Originals by Rath are featured at fine stores everywhere.
*Plus tax
WM. C. RATH & SONS, 31 EAST 32 STREET, NEW YORK CITY — Makers of the famous "Top Hat" Handbags
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Fall head-lines

by Walter Florell

erlebacher
Washington

sax-kay
Detroit

Newton Elkin
FOOTWEAR
Ribbons of leather . . .
trellising your foot in a modern
design of Grecian beauty . . .
Newton Elkin's dramatic DIANE.
In sleek suede . . . black, brown
and wine. In kitten-soft
kidskin . . . black only.
DIANE by NEWTON ELKIN
Titche-Goettinger
• DALLAS •

Glory be, is that BEAVER she's so wrapped up in? No, honest, all that luxury, all that silvery glow and depth, is Mouton-dyed lamb. Your old friend, a Peck pride of long standing, back from armed service and done up in as elegant a coat as you'll meet this year. From a most notable collection — warm, and long enduring, and a peach of a way to invest $149.50.*

*Plus 20% Federal tax

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NEW YORK • BOSTON • CHICAGO • CLEVELAND • DETROIT • HARTFORD • MILWAUKEE • MINNEAPOLIS • PHILADELPHIA • PROVIDENCE • ST. LOUIS • ST. PAUL

the Addis co.
SYRACUSE, N.Y.
COLOR for CONVERSATION
Golden paillettes slashed across a slender sheath of black rayon crepe.
Golden hair, glimpsed through a crown of ostrich feathers. Something to talk about, indeed—exquisite, natural-looking haircolor created with
ROUX
OIL SHAMPOO TINT
COLORS • CONDITIONS • CLEANSES
Caution: use only as directed on label.
Ben Rieg original designed by Omar Kiam

Juilliard

100% VIRGIN WOOL

Fine Fabrics are the Foundation of Fashion

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A. D. Juilliard & CO., Inc.
40 West 40th St., New York

BUY MORE WAR BONDS

You sleep with no cream on your face
your daytime make-up is never impaired
Still—your skin is never without lubrication

Portrait of Mme. Huntingford

Such is the miracle of

Mme. Huntingford

Distinguished English Dry Skin Specialist

To help you to overcome quickly the destructive, pre-aging effects of *dry skin*, leading stores are now presenting the easy, self-given home treatment so successfully administered by Mme. Huntingford in England, on the Continent and here. If you have *dry skin*, see the Mme. Huntingford representative at your favorite store.

MME. HUNTINGFORD, INC. • CHICAGO • NEW YORK • LONDON • STOCKHOLM

AN ORIGINAL BY Evans
EVANS CASE COMPANY
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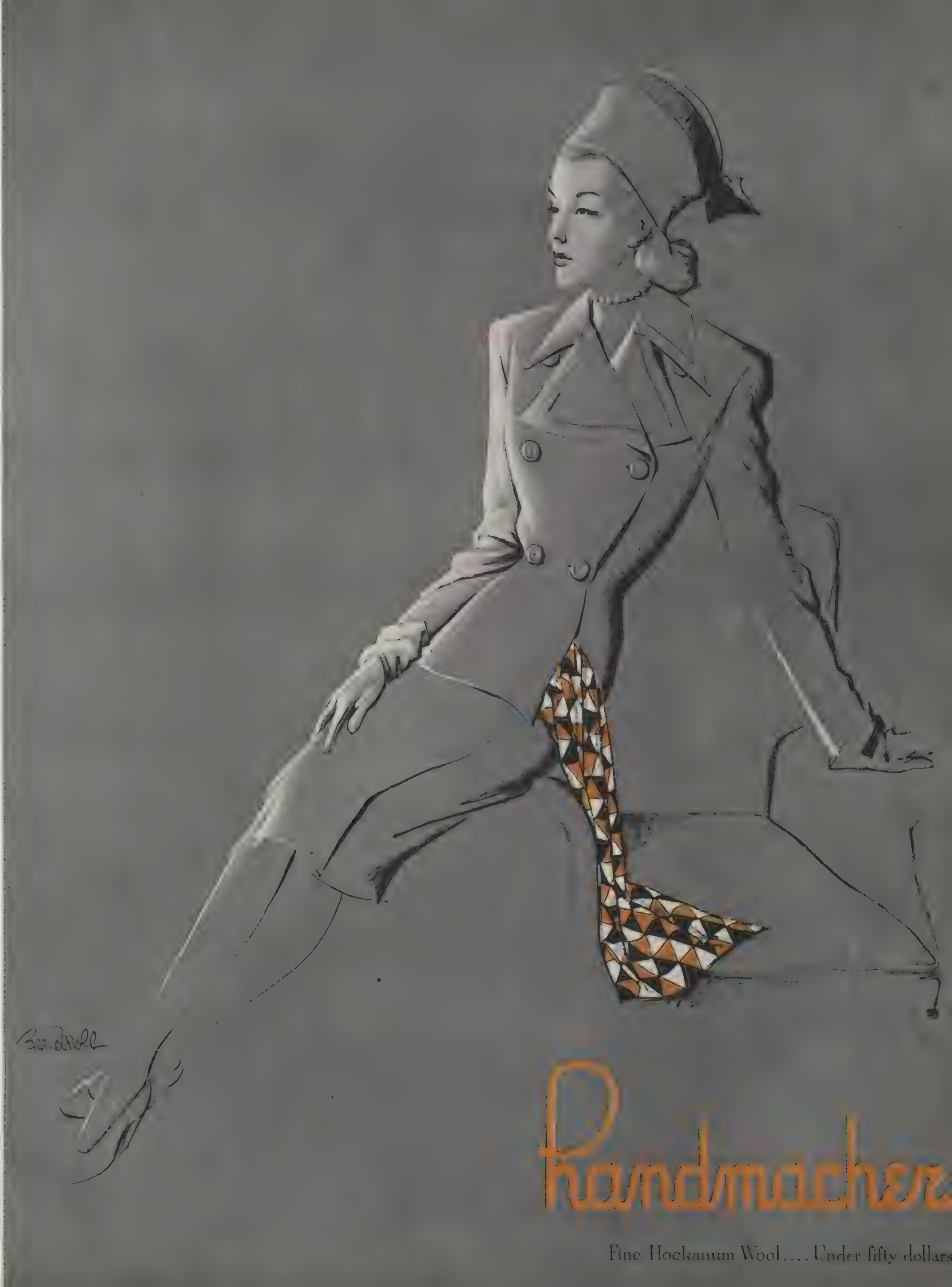
WILLIAMS A. A.

SLIP ILLUSTRATED ABOUT $3. CREATED BY CUSTOM UNDERGARMENT CORP. 148 MADISON AVE., N. Y. 16

MADE OF A BUR-MIL QUALITY RAYON FABRIC

. . personally, I prefer *Corette*


Randmachers
Fine Hockanum Wool.... Under fifty dollars

Swiftly interpreting the trend of fashion, Pacific Craft-Fabrics assure long-term smartness to the woman of distinction. The Pacific label is your guide to the newest and handsomest in wools.

Pacific Worsteds Woolens

PACIFIC MILLS, Worsted Division, 261 Fifth Avenue, New York 16

f.a.b
Fred A. Block
original

Customcraft
ORIGINALS
SPOTLIGHT ON AMBER
Veiled amber stone set in a circle of grosgrain...a buckle to make your foot look inches smaller...on an open-toed suede pump, with closed or sling back, by Customcraft...the name that always stands for quality — the same kind of impeccable craftsmanship we knew before the war. In America's finest stores.
She Walks in Confidence, Who Walks in CUSTOMCRAFT* Originals
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*Trademark Registered

"SURRENDER"
Rayon Crepe
BY
FRANKLY FABRICS

"Surrender"

Inspired by Ciro's famed fragrance, designed into this autumn costume of unusual grace and individuality. Surrender Rayon Crepe combined with Wool Jersey in Amber Glow and Sage; Aloha Blue and Sage; Black and Lush Beauty. Sizes 8 to 18. About $25.00.

For the name of the dealer in your city, write PAULA BROOKS ORIGINALS, 1307 Washington Avenue, St. Louis 3, Mo

mollie
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designs in
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a Heller Jersey
under $50

This CREST is a facsimile of the official CREST of the Province of Quebec which will be sealed to every pelt by the experts of the Department of Agriculture of the Province of Quebec.

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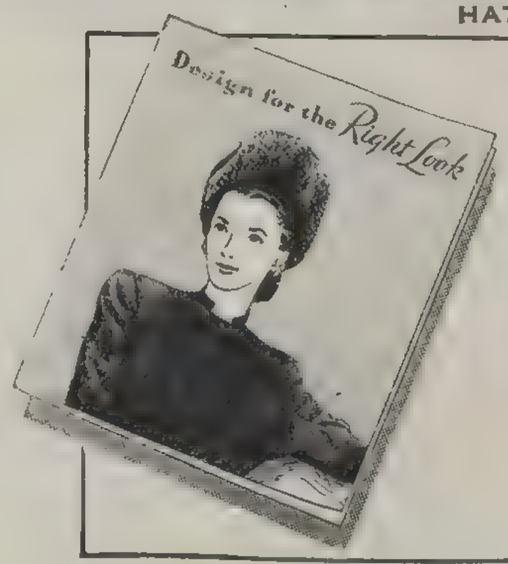
A Ritter Original

"Ah — the Right Look!"

HAT AND SUIT BY HATTIE CARNEGIE

THE RIGHT LOOK . . . begins with a make-up foundation and powder that is right for your skin and your coloring alone . . . though lipstick shades may vary with fashion. That's why Dorothy Gray has a foundation for every skin type . . . and powders that blend best with it. The one for you . . . will give you that beauty-from-within look . . . "the right look." To find the foundation and powder especially for you, get your Dorothy Gray *Design for the Right Look* at your favorite cosmetic counter.



LIGHTS UP—5 rich tones in cream-liquid. $1.

FINISHEEN—5 tinted shades of cream make-up. $1.

PORTRAIT FACE POWDER—in shades to match your make-up base. $1.

ELATION MAKE-UP FILM—transparent cream for a fresh, dewy look. $2.

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ELATION FACE POWDER—in shades to match your complexion. $3.

All prices plus tax

Dorothy Gray AMERICAN DESIGN OF BEAUTY

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For the woman who stays young
. . . the wool costume . . . dress in brown with coat in grey or apple green . . . dress in black with coat in fuchsia . . . buttons of fur . . . dress $45, coat $110
sizes 16 to 44
Lane Bryant
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HATS
When the tangy days of Indian Summer quicken your sense of kinship with all outdoors—match your mood with a Wimbledon. Styled with authority, of "thoroughbred" quality, always.
Photographed, left to right: "Gotham", "Swash-buckler" and "Charming Billy". All of fine, fur felt. $7.50 in Black, Brown or Navy. Other colors slightly more.
At important stores everywhere or, write to Wimbledon, Two Park Avenue, New York.
EXCLUSIVE FEATURE.

LOUISE BARNES GALLAGHER original
in her suave GLACIER BLUE.
This color available in ready-to-wear
and by the yard . . . as are all
COHAMA
DESIGNER COLORS
created by America's
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Women who care what they wear . . . ask for
COHAMA FABRICS
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The lovely look of America . . .

expressed in Pure Wool Fabrics by Farnsworth.

Available only in ready-to-wearables.

Fashions Follow Farnsworth!

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LINGERIE
MADE OF A
BUR-MIL
QUALITY
RAYON FABRIC
Handsomely handmade lingerie by Saab. Dressmaker-designed,
and sewn with tiny, fine stitches. You'll find Saab lingerie
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Grand Entrance
Manicure Set, $10 plus tax

La Cross' new season color
"REAL RED"
a true red for fingertips

La Cross

Jewels by Van Cleef and Arpels • Hat by Walter Florell

America's finest manicure implements • America's finest hand beauty aids

SCHNEFEL BROS. CORPORATION • 630 FIFTH AVENUE • NEW YORK 20, N. Y.

IF YOU ARE 5 FEET 5 INCHES OR UNDER*

*Reg.U.S.Pat.Off.

It's a P. A. T. Size, this smart casual that fits without costly alterations • P. A. T. Sizes are made only by Mandelbaum and proportioned for the Perfect American Type, 5'5" or under, in sizes 10 to 20 • At fine stores • *Exclusive fabric is "Wintalure" by Draper.* • *Lining by Colonial Mills.*

Mandelbaum

512 SEVENTH AVENUE, NEW YORK 18

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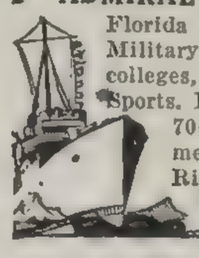

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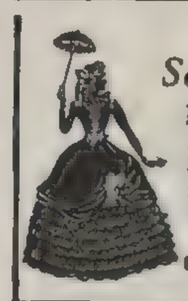

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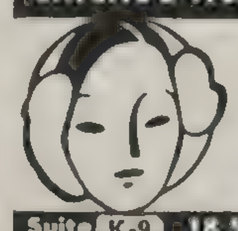

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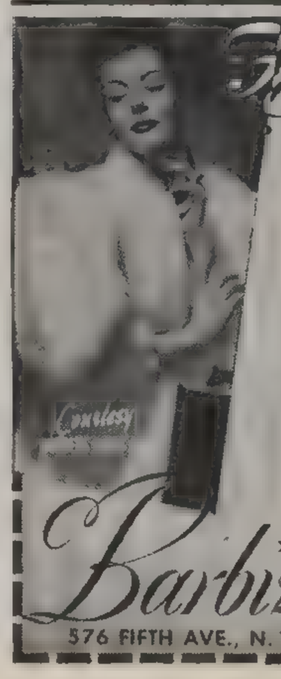

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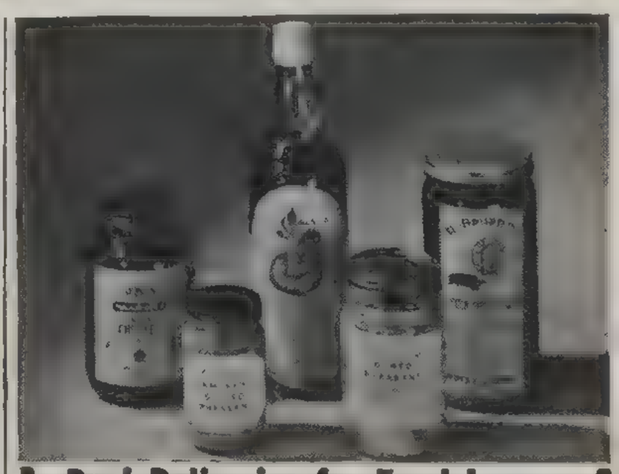

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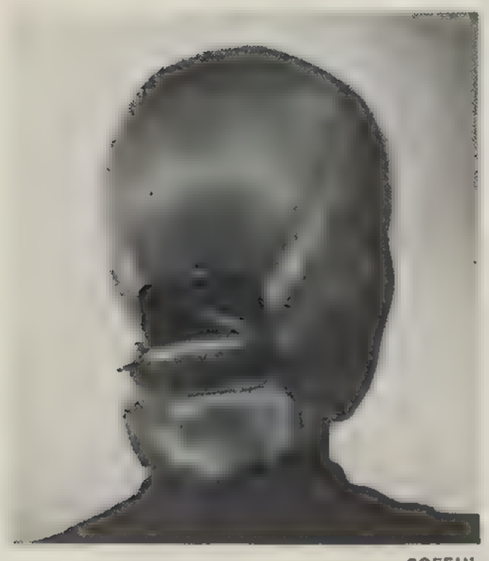
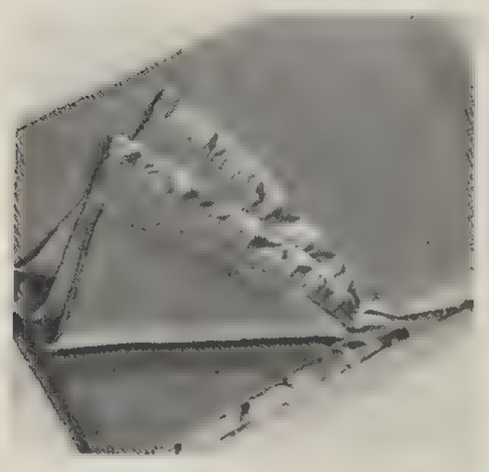


COFFIN

Sweepstick is what this hair gadget calls itself; we like it just as much for controlling down-hair as for subduing an upsweep. Its workings are sort of wonderful...two separate pieces that combine, barrette-fashion. And while the Sweepstick is of mock tortoise shell, it holds your hair in what is almost a steel grip! By Ouvrier; $3.95 at Lord and Taylor.



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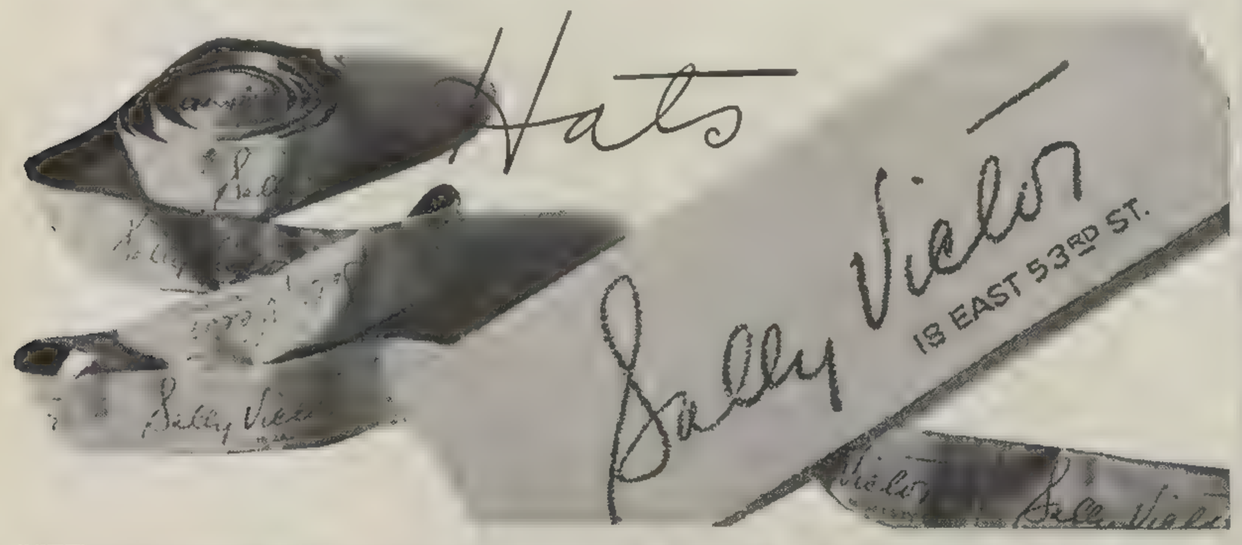

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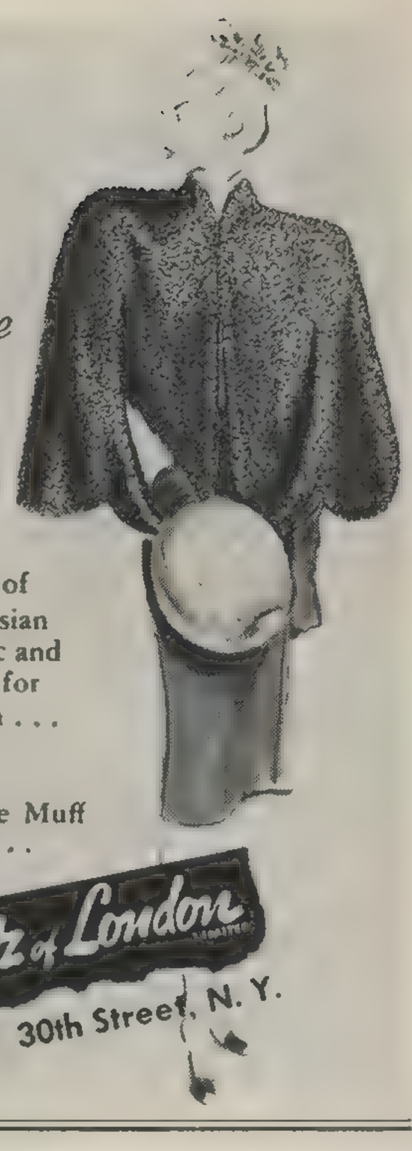

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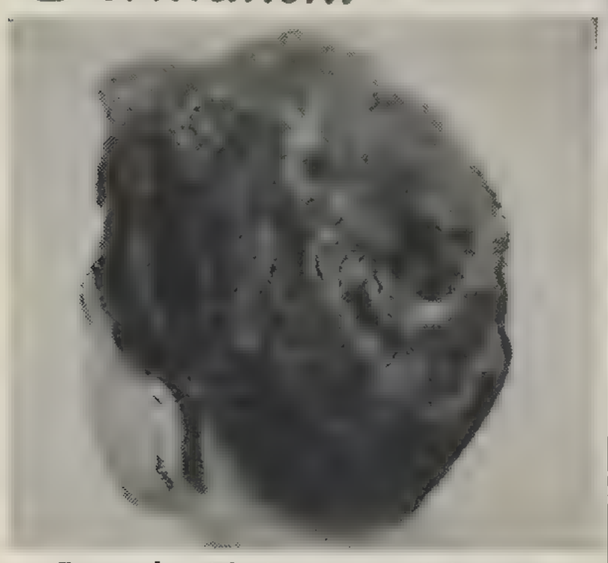

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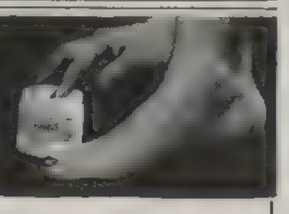

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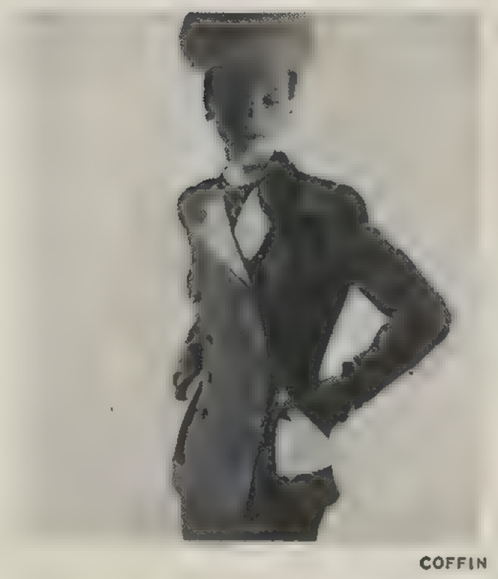
COFFIN

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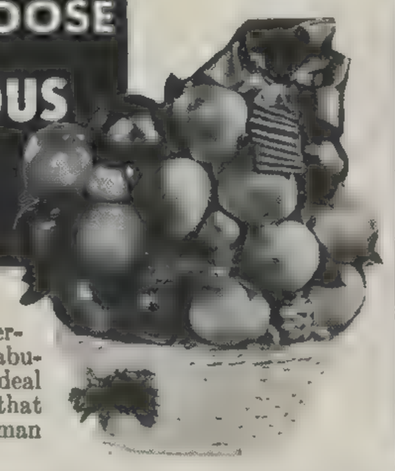
WRITE FOR BLUE GOOSE Fabulous Fruit CATALOG



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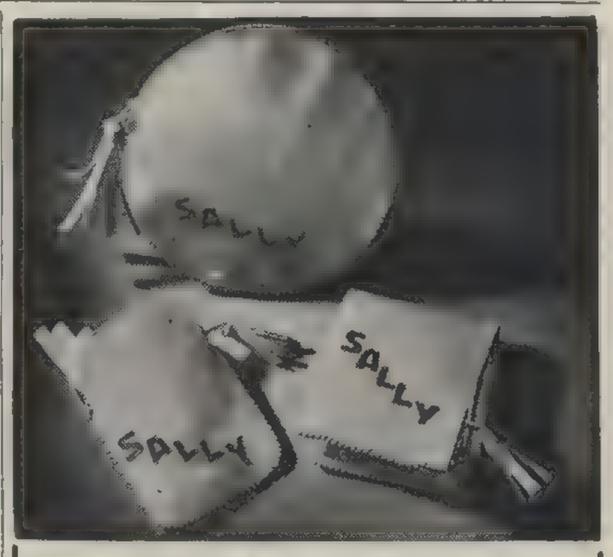

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COFFIN

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BAKER

Stockings Again. By now your sun-tan is probably wearing thin, and that, and the fact of fall clothes, brings almost everyone to that old stocking trouble again. But we know of a place, at 700 Madison Ave. where you won't have to queue up; where you'll find 51-gauge stockings. Lots of them. A new shop within a shop has opened here called "The Stocking Box" *in* the Natalie Shop. The special here is, naturally, the 51-gauge idea: there's one colour only, at the moment, and it's medium and good. Sizes run 9 to 10½; price is $1.15. Another good thing here is an incredibly sheer 45-gauge stocking which sells for exactly $1.01. Good?

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Harra

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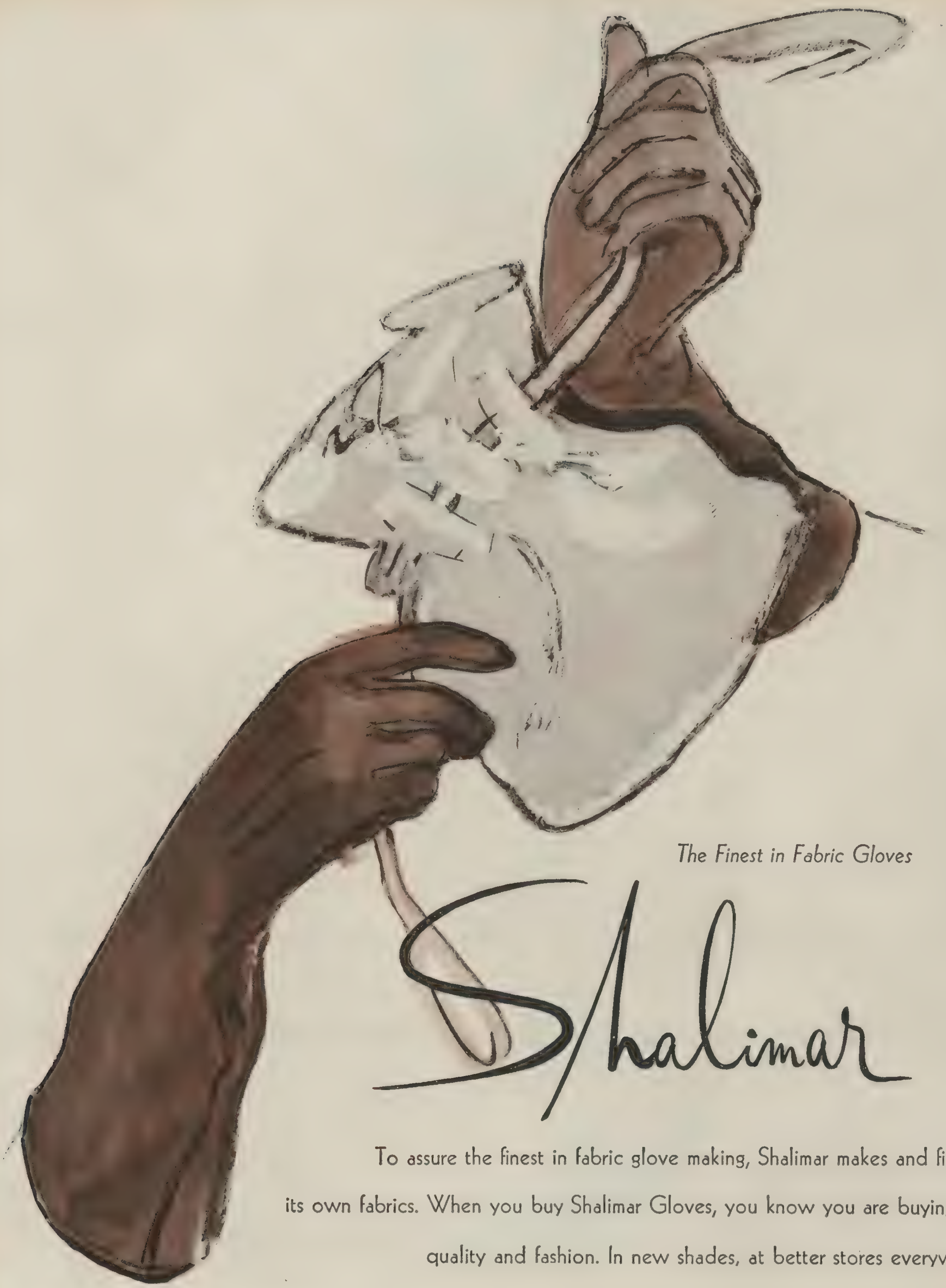

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VOGUE

FLAGS OF VICTORY

In New York—Victory V's of blazing sawdust
In San Francisco, cable cars did the Conga
All America celebrated the end of war,
before the battles of peace begin.

For six years the people of the world have prayed for war to end. After enormous penance and pain, these prayers have at last been granted.

As the smoke of destruction clears away, there is still a giant signal left on the horizon, in the shape of a question mark. We know that the battles of peace will be bitter and bewildering, and the recovery of man and earth a heart-breaking labour. We know all this. But we can not face this knowledge unless we allow ourselves one moment of pure joy; and give ourselves over to it for that moment only.

For one moment, let the Atomic Age wait, with its inexpressible terrors and unexpressed gains. It has waited for two billion years, it can wait sixty seconds more before its fearful cosmic outlines take shape before our eyes. Allow us a moment to stand under a benign sun, and under stars that seemed fixed and tranquil in their heavenly pattern.

It is excuse enough for joy that at this moment no city is being pounded into dust by a thousand planes; that no uniformed boy is having his face blown off or his limbs shredded; that no ship is up-ended in its last smoking dive to the sea floor; that no children, abandoned, are whimpering in caves. It is excuse enough for joy that the muzzles of guns are cold and the bomb-racks on the under-bellies of planes are empty. It is excuse enough that millions of men are coming home.

One moment of pure joy.... Contemptible, foolish as we may be—this human race—it is, perhaps, not too much to ask.

V-J DAY NEW YORK—PHOTOGRAPHED ESPECIALLY FOR VOGUE BY WEEGEE

Chungking Cable: Peace news jubilation overflows the streets. GIs' stunned joy followed by, "They'd better make it stick." By Vogue's Pacific Correspondent

Mary Jean Kempner

The war is over. Not half of it, but the whole, bloody war. Finished, won. The most momentous news that the world has ever heard left the U.S. soldier in China stunned. He reacted as both cynic and idealist, the war having made him both. Cynicism made him doubt the veracity of the words. Idealism made him doubt the terms. He voiced immediate dislike for what seemed to him qualified surrender, coming at a time when the Allies held two of every card in the deck. Said a twenty-four-year-old fighter pilot with a beautiful wife, a son he has never seen, and one hundred sixty combat missions, "I've been fighting the bastards for three years and I believed we meant this unconditional surrender turkey we were talking. I meant to clean the thing up, finish the job once and for all."

The first thing that G.I.'s or officers did was to huddle in tight groups around the squawking radios. Trying to believe the wonder of the words. Feeling a bit let down that the end had come with a whimper, not with an agonized wail from the throat of the dying enemy. Then, suddenly, the impact of what the news meant to each man personally dispersed all other emotions. The intoxication of knowing it was over. The extraordinary fact of coming out of it alive. The reality of going home. These impulses of joy turned off the radios, swept the men out onto the streets of free China.

Up in the northwest, at a U.S. outpost, in the ancient city of Sian, American fighting men made slow progress through the sunbaked streets. Curfew had been cancelled. In the cacophony of Chinese street-noises, a new sound echoed. Hands were clapping—Western-style applause, not for Chinese soldiers who had been fighting over eight years, but for the Yanks. A coolie set down his water buckets and hoisted a G.I. high on his shoulders. Every American was a hero to be congratulated, embraced. Moving on foot or in a jeep meant being pushed by a mob that sang the Chinese National Anthem and the Star Spangled Banner, with Chinese words. There was no drunkenness, no need for the precautionary order that all firearms be turned in. An American soldier, his clothes torn to enthusiastic shreds, had tears in his eyes as he shouted over the din, "These wonderful little guys, I guess I never understood them before. I kind of thought they had no use for us. Look at that kid collecting dung for fuel and cheering, without lifting his nose from the street. I bet some of them haven't had enough to eat in years but you can't buy a meal or a drink or a rickshaw ride tonight. They want to give everything away."

Our jeep was filled with American personnel now, all waving and shouting, occasionally falling into heavy silences. These boys had been overseas for more than two years, for the past year had been stationed at this fighter base at the end of the supply line where goods for living and killing were both scarce. Here the monthly P-X ration might be a cake of soap, a pack of gum, some cigarettes, and a candy bar. Every gallon of gas came to the base by plane, and three thousand gallons—the amount used by a B-29 flying from Guam to Tokyo—was considered a big day's supply.

One of the boys emerged from an interval of silence, and muttered, "I'd a whole lot rather keep on fighting now than have to do it again." Then he let out a cowboy yippee. Another one answered, "They'd better make it stick." In this moment of final victory, they still preferred to fight if there was to be any impermanence to the coming peace.

RECOGNIZE THIS INSIGNE. IT IS THE HONOURABLE SERVICE EMBLEM AWARDED TO VETERANS OF WORLD WAR II. 13,000,000 MEN AND WOMEN WILL WEAR IT. 130,000,000 MEN AND WOMEN SHOULD HONOUR IT.

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THERE ARE TWO VOGUES:
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Bettina Wilson, French Correspondent
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ERIC

COVER: Cutting across the bulkier skirt and shaped waist of this autumn's silhouette is Madame Valentina's sharp stylus. Her personal signature is in the narrow line of the black tweed jacket, green wool shirt, the shaft of red plaid skirt. With complete femininity, Valentina wears with it a severe Fedora; ties her tight chignon with a bright ribbon; carries a man's grey silk umbrella. Eric portrait sketch.

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RIGHT, BACK-FLARING SUIT OF GREEN COHAMA WOOL VELOUR. A JO COPELAND DESIGN AT SAKS FIFTH AVENUE; NEIMAN-MARCUS. FAR RIGHT, LONG RED TUNIC COAT OF FORSTMANN WOOL DUVETYN. OVER A BLACK-TOPPED DRESS WITH RED SKIRT. NETTIE ROSENSTEIN DESIGN AT BONWIT TELLER; MARSHALL FIELD

NEW YORK STORY

READY-TO-WEAR COLLECTIONS

BASQUES. TUNICS. BULKY TOPS. STOLES. CAPES.
SLEEVE INTEREST. TIGHT MIDRIFFS. PADDED HIPS

Illustrated by Eric, Willaumez, Bouché,
Rawlings, and Blumenfeld

BASQUES·BUCKRAM·SLEEVE-BUSINESS

New York fashion houses designing for Americans who had rather shop for their clothes and take them home than order-them-and-wait, have simultaneously staged a sort of bloodless silhouette revolution. And no L-85 rules broken. It is part pendulum swinging. Part Paris. Part reaction to the narrow tube silhouette, which is still a fashion form in high favour. Waists are as small as inner or outer lacing can make them. They look as small as panniers, peplums, hip-padding or leg o' mutton or puffed sleeves can make them seem. The illusion that a figure is as small as its smallest visible point prevails. (A sort of gentlemen's agreement.) This small-waisted silhouette looks very new in full-skirted, rounded-top town tweeds. You'll see it, too, in dark, laced-up metropolitan jerseys, and in very ladylike basque afternoon suits with fur tippet and toque. Most effective for evening in stiff fabrics, well-laced and often supported with buckram over the hips.

OPPOSITE: LEFT, WOOL AFTERNOON DRESS. LACED, BONED BASQUE. RIGHT, FAILLE BONED BODICE, RAYON TAFFETA AND PAILLETTE SKIRT. BOTH: TRAINA-NORELL DESIGN AT BONWIT TELLER; MARSHALL FIELD; HUDSON'S JEWELS BY JOHN RUBEL RAWLINGS PHOTOGRAPH, OVERPAINTED BY ERIC

WE LIVE IN JERSEY

The special talent of the American designer is in clothes that move well, that the wearer can put on, forget, look pretty in; in which she need not "pose." Because wool jersey seems invented for just these qualities, it is a medium in which some of our best designers work best. It began life as a sweater-blouse, a casual "little dress." It has moved on from there to a place of first importance. In particular, Norman Norell adopts it as his own; by his distinguished use of it for street, afternoon, dinner, he has given it impetus and authority; makes it possible for us to "live in jersey."

WINE WOOL JERSEY AFTERNOON DRESS,
CUFFED BATEAU NECKLINE.
TRAINA-NORELL DESIGN. BONWIT TELLER;
I. MAGNIN; NEIMAN-MARCUS

AFTERNOON IN COLOUR

For many seasons now, it has been smugly satisfying to wear discreet black for afternoon; to spice it with more or less astonishing hats or jewellery made for conversation. This year the spectrum changes. Black is still there, of course; and here and everywhere. But you may feel too safe, a little dull, if you turn your back on colour in the afternoon. There is a fresh feeling that runs through all the good collections . . . a feeling for pretty dresses; some of the prettiest are in colour. You will see them under mink, or Persian, or nutria. A blue like the one on this page; a new rosy wine; a worldly smoky green; a cheerful geranium. The lines are unfussed, self-contained; often long-sleeved, high-necked. Colour gives the key . . . obvious intent to please.

ROYAL BLUE-AND-BLACK RAYON DAMASK AFTERNOON AND DINNER DRESS. PEG-TOP SKIRT. BEN REIG DESIGN BY OMAR KIAM; LORD AND TAYLOR

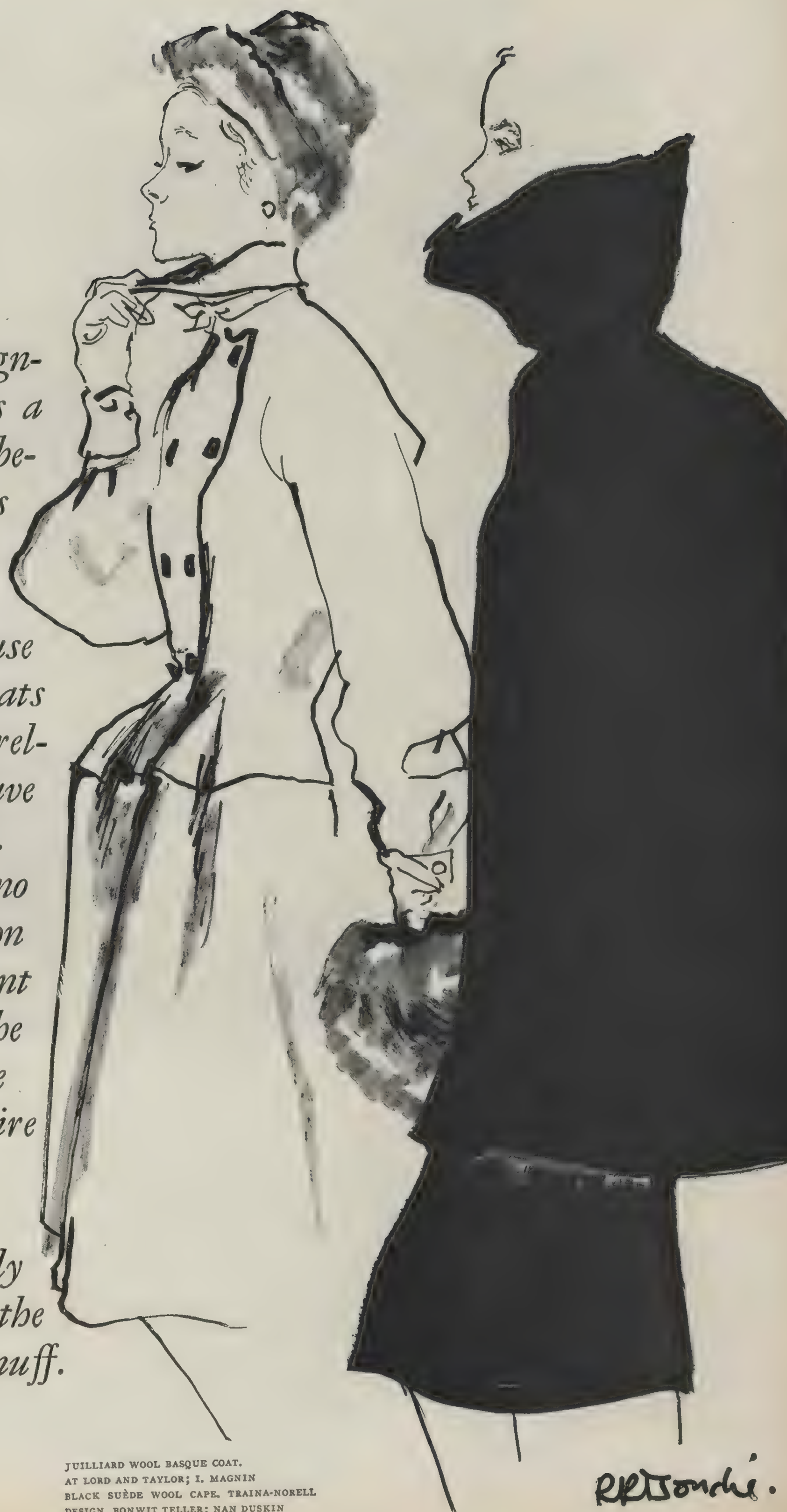
OUTLINE FOR A LONG EVENING

The discipline of American fashion in the last few years has seemed to fall most strictly on evening clothes. Any frou-frou, any extravagance in line and material seemed, and was, incompatible . . . like evening clothes in day-light. Born of this constraint are evening fashions completely self-contained. They have discretion, simplicity, strong line. They are comfortable, easy. Their design is an interesting study in denial and compensation. For the sweater-top "little dress," there is a skirt that is a shaft of massed bugle-beads. Blue damask with dropped-eyelid modesty has a bustle flourishing behind. The long, slim, unrelieved sheath on this page has its own brilliance, a sequin-paved pouch. Designers are giving bustles to tubes, tunics to narrow skirts, basques to midriffs. Their designs are like a Bach fugue . . . brilliant, controlled, beautiful.

FUCHSIA RAYON CRÊPE SHEATH DINNER DRESS: MAURICE RENTNER DESIGN. BONWIT TELLER; GARFINCKEL'S; HARZFELD'S • SKETCH BY BOUCHÉ, PHOTOGRAPH BY RAWLINGS

TOP STORY

This, as the designers would say, is a coat year. Partly because it is a dress year and the two are inseparable. But mostly because this season's coats (and their near relatives, capes) have a special quality. They depend on no props but only on their own excellent lines. As here, the engaging basque coat; the Directoire cape, a column, collared to the ears. Asking only a narrow skirt, the sphere of a fur muff.



JUILLIARD WOOL BASQUE COAT.
AT LORD AND TAYLOR; I. MAGNIN
BLACK SUÈDE WOOL CAPE. TRAINA-NORELL
DESIGN. BONWIT TELLER; NAN DUSKIN

BLUMENFELD

FASHION IS HOW YOU WEAR IT

The hat is a big taupe pancake with the soft, ragged texture of felt seen through a super-magnifying glass. The new chic is in how you shape it ... how you wear it. Opposite: The suit is dark, slim. The new chic is in the stole ... how you wear it, the fur side inside.

HAT ABOVE: HENRI BENDEL ORIGINAL.
SUIT OPPOSITE: BEN REIG DESIGN BY
OMAR KIAM. LORD AND TAYLOR;
J. W. ROBINSON; CARSON PIRIE SCOTT.
JEWELS ON BOTH PAGES BY JOHN RUBEL.

ALL, OR NOTHING AT ALL

Sketched at the left is a velvet dinner coat. Under it might be the fireworks of a sequin dinner sheath. Yet the coat is untrimmed, black, undemonstrative. And typical of much of the best designing in the present ready-to-wear collections. All, or nothing at all. "All" is the all-fur suit. The all-tweed-look (tweed suit, gloves, snood). "All" is the often voluminous fur coat. "Nothing at all"—the sleeveless slip of jersey worn under it. "All" is the all-grey look. "Nothing at all"—its component parts: the simple suit or dress, the jersey gloves, the untrimmed hat that is all form. The collections are in general understated; there are soft-spoken details, such as the cloth stole worn fur-side inside; the rise of winter navy-blue; the long-sleeved, high-necked, long jersey dinner-dresses; the prevalence of the completely furless coat. But there is also a flash of the unexpected—white seal for winter days; Scotch plaid wool for night; a short dinner skirt of black broadtail, supple and shimmering as a length of silk moire.

ABOVE: RAYON VELVET DINNER COAT BY HATTIE CARNEGIE. ALSO AT HIMELHOCH'S; JOSEPH HORNE. OPPOSITE: SEQUIN-TOPPED MAHOGANY BROWN SATIN WIDE-SKIRTED DRESS, FOXBROWNIE DESIGN AT SAKS FIFTH; L. S. AYRES; FROST BROS.

PHOTOGRAPH BY RAWLINGS, OVER-PAINTING BY WILLAUMEZ

SMALL SKETCHES AND OVER-PAINTING BY WILLAUMEZ, PHOTOGRAPH BY RAWLINGS

DOUBLE WITH A FUR SKIRT (ABOVE). START WITH A WRAP-AROUND, BROWN AMERICAN BROADTAIL SKIRT. RIGHT, WITH A WINDBREAKER JACKET TO MATCH. LEFT, WITH WOOL JERSEY TOP. BROWN LAMB-LINED FLEECE TOPCOAT. ALL, JAY THORPE ORIGINALS.

← OPPOSITE: SMALL SKETCH, ABOVE LEFT, FLAME TWEED BASQUE JACKET OVER BLACK WOOL DRESS. SKIRT FRONT BANDED WITH AMERICAN BROADTAIL. TROY STIX DESIGN AT BLOOMINGDALE. SMALL SKETCH, BELOW LEFT, GREY DUCHARNE WOOL FLANNEL JACKET SUIT. BEN REIG DESIGN BY OMAR KIAM AT LORD AND TAYLOR. CENTRE: WINE WOOL JERSEY SUIT DRESS, FULLNESS AT LOWERED HIP-LINE, HENRI BENDEL. ENGLISH WOOL PLAID JERSEY SUIT, PERSIAN LAMB COLLAR, AT ALTMAN.

WINSTON CHURCHILL, BRITAIN'S EX-PRIME MINISTER

CECIL BEATON

Harold Nicolson, long in British political affairs, wrote in March 1931, for *Vanity Fair* (since merged with Vogue) this prediction of Winston Churchill.

1931: Winston Churchill is the most interesting man in England. He is more than interesting; he is a phenomenon, an enigma. How can a man so versatile and so brilliant avoid being considered volatile and unsound? He will live in English history long after those who have made it are forgotten, for he is an Anglo-American freak, and England loves her freaks devotedly (once they are safely dead). Before he was twenty-six, he had seen more fighting than the oldest general. He was a Member of Parliament before he was twenty-seven, a Member of the Ministry before he was thirty-one, and a full-blown Cabinet Minister at thirty-four. Since then, he has been Minister of Commerce, Colonies, Navy, Munitions, Home Affairs, War, Air, and Treasury. He devised the Antwerp and the Dardanelles campaigns, and it was not his fault that they failed. He adopted the device of tanks for trench warfare, and it was not his fault that they were used too soon. It is largely to him that the Irish settlement is to be attributed. He is the best living writer of English narrative prose. He is a landscape painter superior to most academicians. He can do anything from playing polo to brick-laying. His dominant qualities are imagination, courage and loyalty; his dominant defect, impatience. He is a man who leads forlorn hopes, and when the hopes of England become forlorn, he will once again be summoned to leadership.

Below is Mr. Nicolson's new evaluation of Mr. Churchill.

1945: Many years ago I predicted that if ever Great Britain found herself in mortal danger she would call upon Churchill to lead the forlorn hope. The country did so; and the hope has not proved forlorn. The debt we owe to Churchill is felt as a deep personal sentiment by every man and woman; there is no question of ingratitude; it is merely that with our old political instinct we are looking to the future rather than to the past; we wish to create a new England, which does not mean that we are ungrateful to the great men who preserved the old. But what will Churchill do now? I should like to predict that he will retire from political warfare and spend the years that remain to him in the quiet surroundings of his home and family and in the pursuit of the literary and artistic occupations which are for him more than a mere hobby. I do not feel, however; that this would be a sound prediction. Churchill is no Cincinnatus; he is a House of Commons man, a ferocious debater, an ardent Parliamentary combatant, a man to whom the give and take of political warfare are the essence of life. One might wish to think that he would keep the splendour of his achievement unsullied by the dust and blood of the arena. But Churchill was not meant to become an elder statesman, since he is eternally young. If he retains his health and vigour he will continue to lead with pugnacity the thin ranks of His Majesty's opposition. Something of the glamour which surrounds him today will be clouded by this political combat. But in the end the world will forget the stormy sunset, and remember only the high blaze of noon.

CLEMENT R. ATTLEE, BRITAIN'S NEW PRIME MINISTER

by Harold Nicolson

THE ballot box has delivered its verdict. And Clement Attlee, with a huge majority, succeeds Winston Churchill as Prime Minister of Great Britain. What sort of man is this about whom, quite suddenly, the whole world will begin to speculate? He is not a self-made man, nor was he born a member of the working class. His father was a solicitor at Putney, and was able to send his son to a public school and to Oxford. In the last war he served as an officer in the South Lancashire Regiment and subsequently in the Tank Corps. Even as a boy he had been identified with the Labour movement and when the war was over he became secretary to Toynbee Hall (the famous workingmen's college in East London) and subsequently a lecturer in the London School of Economics. On entering the House of Commons as Labour member for Limehouse he first acted as Parliamentary private secretary to Ramsay MacDonald and became successively Undersecretary for War and Postmaster General. Almost by chance, almost without attracting any notice, he succeeded George Lansbury as leader of the Labour opposition and when the Churchill coalition was formed he slipped quietly and modestly into the position of Deputy Prime Minister.

All this sounds commonplace: a middle-class suburban origin; an undistinguished education; an ordinary military career; some minor governmental posts, culminating in an important position which seemed at the time wholly unimportant; and then suddenly immense power. Nor, at first sight, is Clem Attlee personally impressive. A small man, with small nervous gestures, with a thin diffident voice, and a habit, when seated, of folding in upon himself so that he seems, in contrast to the rhinoceros shape of Ernest Bevin beside him, to crouch like one of the milder and more agreeable sort of beetles. Yet Clem Attlee is not an insignificant man. His attitude over the abdication crisis, his attitude in regard to Franco's Spain, his attitude regarding Manchuria, demonstrated political wisdom and great personal courage. His sincerity is deeply impressive; his integrity commands universal confidence; his modesty secures him the affection even of his opponents; he has knowledge, experience, intelligence; he may well become a national figure to whom the whole country will accord their liking and their trust. He is not a Revolutionary; he is a reformer; he will be patient, moderate, undramatic, and profoundly patriotic. Two questions alone arise. Will he be able to fulfill the excited expectations aroused by the dramatic triumph of his party? And will he be strong enough to control his own left wing? I should answer "Yes" to both these questions.

• Younger British politicos...on next two pages

BLACK STAR

YOUNGER BRITISH POLITICOS

These three men are ones to watch, since theirs are among the more forceful and rebellious younger minds in the defeated Conservative and the victorious Labour Parties . . . By Harold Nicolson

ANEURIN BEVAN, A LEADER OF THE LABOUR PARTY

CECIL BEATON

ANEURIN BEVAN has been returned with a huge majority; his wife, Jennie Lee, accompanies him to Westminster. He is certain to play a great part in the new Parliament. He has not hitherto been generously treated by his party and his important appointment as Minister of Health will now give him the opportunity to demonstrate whether his administrative ability is equal to his great gifts as a parliamentary debater.

The weakness of the British Labour Party is that they are jealous of their younger men. Any man who is under sixty, especially if he shows signs of energy and intelligence, is regarded with suspicion and dislike. It thus comes that Aneurin Bevan, being a young puppy of only forty-eight years of age, and being without question among the three or four most brilliant debaters in the House of Commons, is looked upon by his colleagues as a precocious, bumptious, embarrassing, rather dangerous young man.

The son of a Welsh miner, he left school at the age of thirteen and went down the pits himself. He has now been sixteen years in the House of Commons, and although he is universally regarded as one of its most gifted Members, he has not been accorded by his Party that admiration or attention which he has gained from every other party in the House.

He is violent, of course; he is provocative; he is voluble; he is often mistaken; but when he would rise to banter Winston Churchill he would be like an eagle in a hencoop and the feathers would fly. He has suffered much from the disregard of his Party pundits and this has often driven him to rebellious, even revolutionary, moods. If, as seems probable, the British Labour Party split during the next few years into a right wing and a left wing, it is to be foreseen that Aneurin Bevan will join with Emanuel Shinwell in leading the radical group. He has aroused great animosities, but they are not bitter animosities; the charm of his conversation and his personality heals the sharp wounds that he inflicts.

THE most prominent, and in a way the most promising, of the younger Conservatives is the Member for Oxford City, Quintin Hogg. Although only some thirty-seven years of age, he has already reached the front bench as Under Secretary for Air and has behind him a record of dazzling success.

The eldest son of Lord Hailsham, a former Lord Chancellor, he secured all the academic honours which England has to offer. A scholar of Eton, he won the coveted Newcastle Scholarship; at Oxford he acquired a double first and became not only President of the Union but a Fellow of All Souls College. He entered the House of Commons at the age of thirty-one and rapidly established the reputation of an assiduous Parliamentarian, a first-class speaker and a formidable protagonist in debate. He was the leading spirit in the formation of the Tory Reform Group, a band of young Conservatives who infused new energy and new hope into the slow arteries of the old Conservative Party. He and his friends soon realized and proclaimed that innovation was the only antidote to revolution; they drove home their doctrine with persistence, energy, and skill.

He served in the Rifle Brigade during the war and, being wounded, returned to his place in the House of Commons. He has two disadvantages. In the course of time he will succeed his father and be removed from the arena of the Lower House, where he is so effective, to the calmer atmosphere of the House of Lords where his exuberance will be less appreciated. And the self-confidence which he has derived from his immense abilities and attainments (although mitigated by a charming strain of humility) does not enable him to suffer fools with that gladness which is necessary for an easy political career.

CECIL BEATON

PETER THORNEYCROFT, CHAIRMAN OF THE TORY REFORM GROUP

ONE of the saddest casualties of this dramatic election has been the defeat at Stafford of the young leader of the Tory Reform Group. But Peter Thorneycroft is not the man to be snuffed out by an election. He is young; he is ambitious; he has immense ability and energy. He is certain to return to Parliament within the next year or so; and when he returns he will at once, and with added force, become the leader of the young Conservatives. He is a man with a sure future and is worth watching. Educated at Eton and at the Royal Military Academy at Woolwich, he served in the artillery during the war and has since devoted himself with great assiduity to infusing new life and theory into the Conservative Party. He has only recently succeeded Mr. Quintin Hogg as Chairman of the Tory Reform Group and is generally regarded as the future leader of all young Conservatives. Handsome and polite, he is able to inspire his contemporaries without causing jealousy or offense to older men. He is immensely industrious and the regularity of his attendance in the House of Commons puts others, older, lazier Members, to shame. He will listen with courtesy and patience to the dullest discourse and when he himself intervenes, his speeches are always amicable, lucid, and to the point. It is not only that he believes that it will be possible to create a new England without destroying all that is of value in the fabric of the old; it is that he is able to throw into this belief a certainty, a confidence, and a sincerity which render stimulating everything that he has to say. The energy of his manner, the charm of his personality, the hopefulness of his whole attitude combine to convince his hearers that the Tory Reform Group is something more than a mere association of younger men—it is a real force in future politics. The Conservative Party in England has always been rescued by its own rebels; in Peter Thorneycroft they have, to my mind, found their prophet.

AMERICAN SUMMER

THE summer began superbly with V-E Day. Almost everything important from then on seemed unique. We were full of firsts. Emotionally we were split between relief over the Victory in Europe and the pressure of war in the Pacific. General Eisenhower's triumphal parades gave us a magnificent focus for those emotions of relief. The newspaper headlines revealed the split in almost parallel columns: "B-29's Strike 6 Jap Cities" and "Fraternization in Germany Allowed." Ships came home from Europe to ports along the Eastern seaboard, bringing men faster than plans, no quicker than hope. All over the country steamed the hot, dirty trains, loaded with men. Travel meant servicemen, not civilians. Everyone talked of food. Over the country moved a locust plague of new black market financiers, a shifty, shifting population trying to sell authentic $10,000 bills for $7,500, taking change in tens and twenties. The scandal grew.

The women pulled their hair to the tops of their heads and thousands of men bought new civilian clothes, put little gold discharge buttons in their left lapel. One soldier advertised in a marriage column: *Wanted—widow with three children; object, 85 points.* The gasoline ration relaxed and Sunday nights the roads in to the cities were like lethal pinball machines, flashing with drivers made reckless by three years of going-by-train. In the East, it rained as if the clouds had just learned how and vacations at the seashore seemed like life in a green mould. The newspapers had the first news of new cars. The first refrigerator under reconversion was finished. The first great plane accident in New York City gave the country the shock of a bombing; a B-25 crashed into the 79th floor of the Empire State Building. The importance of the shock roused those who had no imagination and who needed visible evidence of splinters in the street to understand, even a little, of Europe's destruction.

The summer's most important firsts were Congress's historic passing of the Bretton Woods Agreements, the even more historic passing of the Charter of the United Nations by the Senate with only two dissenting votes. The spirit that failed in 1919 won in the summer of 1945.

THE newspaper strike that kept New York without the great dailies for seventeen days in July made New Yorkers feel as though they were cut off from the world's silver cord of news. The radio newscasts were like a baby's formula, without the richness of mother's milk. There was something very skimmed and vacuous and unsatisfactory in getting news without the full details. The climax of the strike was the enormously dramatic, superbly funny, Sunday broadcasts by Mayor La Guardia, in which he read aloud for three minutes the Sunday comics, presumably for children. (The newsreels showed the Mayor adding his own moral comments, licking his lips over the defeat of evil, popping his eyes and lifting his voice when evil had the drop on virtue.) The department stores and the theatres felt the financial effect of no advertisements. It was only a further effect of strangeness in the summer.

IT mattered this summer to everyone that the British Labour Party won a landslide victory over the Conservatives. This gave a kind of sensible English stability to the swerve to a middle-class Socialism that is not Communistic at all. The shock of Winston Churchill's defeat was in its way as stunning as England's shock at the death of Franklin D. Roosevelt. Few Americans will forget the incredible headline: "Churchill Ousted." Hardly anyone knew much about Clement R. Attlee and his work as Deputy Prime Minister.

The British were not confused between parties and personalities, love for Churchill did not mean love for the Conservatives. They knew that "in war one needs a tank, but in peace a tractor is the more useful piece of machinery." The electorate knew that the Labour Party, with its Labour peers, understands Walter Bagehot's aphorism: "Poverty is an anomaly to rich people. It is very difficult for them to make out why people who want dinner do not ring the bell."

Finally there came photographs from Potsdam, showing Stalin with Prime Minister Attlee and President Truman, the newcomers, the very essence of their own countries' great simple Average Man virtues, with little of the Aurora Borealis aristocracy of their predecessors.

FOR the first time in the history of the country, both the President and the Secretary of State were out of the country at the same time, both at Potsdam, in Germany, where so many other statesmen had gone for less happy conferences. (The wits said: "Washington fiddles while Byrnes roams.") The Cabinet changed, as effortlessly in the minds of the public and Congress as leaves deepen their green. The words "internal chaos and disaster" no longer meant *us* in any mind. The new Cabinet members were new only to their offices, since many had been vital in the Roosevelt Administration. But it seemed to the country as though President Truman had gathered quiet administrators, practical men with whom business could deal, from some happy Graustark where Republicans and Democrats lie not to each other but down together. Only the Federal bill on the Fair Employment Practices Committee struck sparks of rugged intolerance in certain Southern Democrats. The Senate and the House took long vacations, after brilliantly forwarding international policy, almost ignoring domestic policy. They went home to see their constituents.

...1945

The first summer after V-E Day was unlike our other summers. These firsts made it unique.

By Allene Talmey

THE trial of Marshal Pétain seemed to many the end of the kind of French Army High Command thinking that had burst on the world in the Dreyfus Affair fifty-one years before. The testimony of Pierre Laval revealed a man so fundamentally evil that no one has found a phrase to fit his evilness.

The country had odd reactions to Europe, changing reactions that seemed like a fever chart; the reactions were never true of everyone but were true of a varying some. There was an irritation at France, there was just no feeling about Italy. At one point there was, to some people, a distrust of the British, primarily puffed up by hard-working groups, along with some of ex-Senator Robert Reynolds' Nationalists, who spread the old Goebbels phrases that the British, smarter than rich Uncle Sap, will short-change him in world trade. Some of the same destructive minds worked up a frightened feeling that the United States will have to fight Russia; some of the same ones began to forget their passion against Germany; began to have acceptance of what they called the traditional German virtues of kindness, cleanliness, and efficiency. The rest of the country did not forget so lightly or so quickly the stories of Buchenwald. Soldiers wrote home that the Germans were apparently bitter at Hitler and the Nazis. (The German attitude was like that of the fox in the William Blake line: "The fox condemns the trap, not himself.")

THIS was the summer when the talk veered like a humming-bird over the hard-muscled movie, "The Story of G.I. Joe"; the designs by Frank Lloyd Wright for the Museum of Non-Objective Art in which the building was a ten-story ramp, circular, fantastic; the war trials with the gossip that Goering needed twenty pills of paracodeine a day; the return of Hank Greenberg to the Detroit Tigers and of Dave Ferris to the Boston Red Sox; the to-do over the pros and cons of Universal Military Training; and finally the revealing of the Harvard and the Yale studies on education that would presumably have an enormous effect on high school education, training the young in the fundamentals for a broad liberal arts base.

THIS summer Loneliness crowded out Love in the juke-box lyrics. The whole country wanted "Bell Bottom Trousers," an old English song with its rowdy lyrics gentled down. The late radio record shows revelled in "Chopin's Polonaise" and in the tenor sweetness of such Irish songs as the "Kerry Dance" and the "Same Old Shillelagh Me Father Brought From Ireland."

It was considered very stylish to work some mention of Henry James into any book review. Some readers devoured the dialect in Adria Locke Langley's love story *A Lion Is in the Streets,* and others digested the dialectics in Arthur Koestler's informal essays *The Yogi and the Commissar,* a brilliant analysis against the Soviet system. Everyone read young Bill Mauldin's book *Up Front,* with its simple, knowing, wise prose that is even more revealing than his sketches of Willie and Joe. Representative Clare Boothe Luce acted "Candida" in Connecticut.

TWO Conferences were among the world's great firsts, Potsdam and San Francisco. The latter had a fantastic open news coverage. Everyone knew of the veto controversy that rumbled and flashed, with Russia holding out for the right to veto discussion of a dispute in the Security Council. Before it was settled, with a momentous show of hands on June 7th, Harry Hopkins rushed to Moscow, there persuaded Stalin to withdraw the request, and the Charter eventually came out of the West. Two men particularly symbolized the great work: Commander Harold Stassen, former governor of Minnesota, and Herbert Evatt, the belligerent Foreign Minister of Australia.

When Potsdam was over, Germany's industrial empire was settled, a Five-Power Council set up. When the summer was over, Japan had been bombed with the atomic bomb, the most destructive force in history. The Russians declared war on Japan. The world could at least see the formulated pattern of peace—something not finished, not Utopian, but something more than just spiritual aspiration. The world this summer stepped forward.

Optical illusions

Suddenly, it's the eyes you notice first. The big slab-of-a-mouth that dominated our faces during the past decade *looks* like the past decade—not Now. It seems rather tiresome, now, to look like a Mouth surrounded by vague face. And there are other reasons for the focus on eyes. There is the reason of hats for this autumn. Hats which are jammed down on the back of your head, and reveal your forehead (bringing your eyes out of the brim-shadows). There is the reason of the vivid complexion colour, made possible by the development of the tinted foundations (so eyes must be overstated, too). There is the reason of the lighter-valued lipstick of pink, coral, or clear red (which means you play up your eyes to balance your face).

Putting the focus on your eyes brings in greater returns than the look of fashion, you'll discover if you never bothered before. Your eyes are not like anyone's else—and making much of them makes much of you, as a person distinct from others. (This was not true in the Mouth decade—when everyone learned that she could draw a mouth to a pattern over her real one.) Eye make-up is used not to conceal or distort—but only to accentuate and flatter a feature which remains uniquely yours.

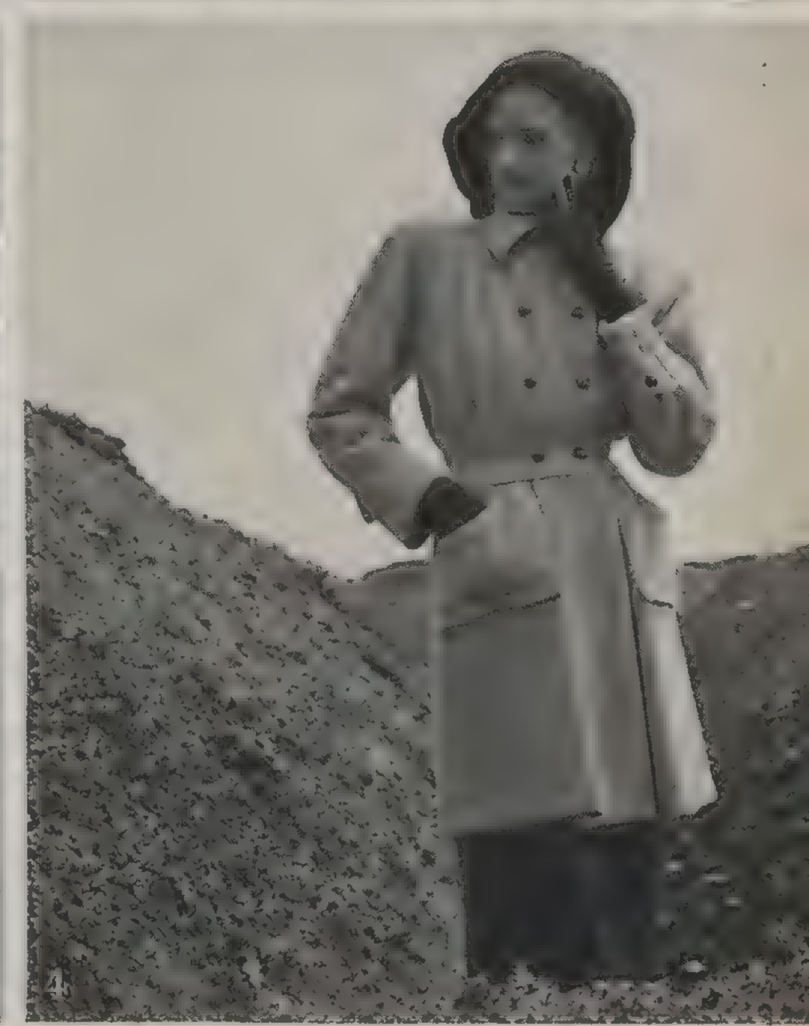
Eye make-up has been, before now, very little used in comparison with the vast use of lipstick and powder. Now it has definitely come out of the Special Event and Rather Daring category, and become a routine essential of the daily make-up. Mascara is, perhaps, the most important of the eye make-up trio: mascara, eye shadow, and eyebrow pencil. For day make-up, black is used for black and dark-brown lashes; brown for very pale lashes. But you can have fun experimenting with navy-blue, sage green, purple, and amber—either to match your eyes or your hat. Eye shadow is used only to shade the lid and eye-socket, to make a frame for the eyes. Eye shadow is not supposed to leave a noticeable colour, therefore the greyed blues, greens, and browns are much better to use than the stronger, purer colours—which *are* theatrical. Use an eyebrow pencil (as you do your lipstick brush) to correct the shape of the brows, as well as to darken them. And remember that eye make-up without eye care is a waste. Use an eye cream each night. Use an eye-wash each morning. Use eye-pads soaked in lotion when your eyes are tired. The focus is on eyes.

• Eye-revealing hat, and jut-collared jacket, both rayon faille; John-Frederics. →

Put the focus on the eyes

BLUMENFELD

Two things stand out about these coats: absence of fur, importance of Silhouette. Tight little basques. Rounded lines. Tunics. Or total slimness. Each one an individualist. And each one—please note—calling for the partnership of a really full-bodied hat.
1. Double-breasted Harlequin greatcoat; beige front, black back, fluid lines. Bergdorf Goodman.
2. The Nine-Tenths coat: long, slim, and slit at the sides. Nettie Rosenstein design. Bonwit Teller.
3. Round-shouldered basque-silhouette coat in gilt-buttoned brown wool. Kraus design. Bonwit Teller.
4. Bloused tunic coat with a tight, set-in belt. Forstmann's natural fleece. Saks Fifth Avenue.
5. Bold tweed with push-up sleeves. Hattie Carnegie.
6. Trigère's Cavalry Officer's coat. Lord & Taylor.
⇦ **Opposite:** Moulded basque coat; black wool. Hattie Carnegie; I. Magnin; Jordan Marsh; The Blum Store.



NEW VIEWS ON THE TOWN COAT

COFFIN

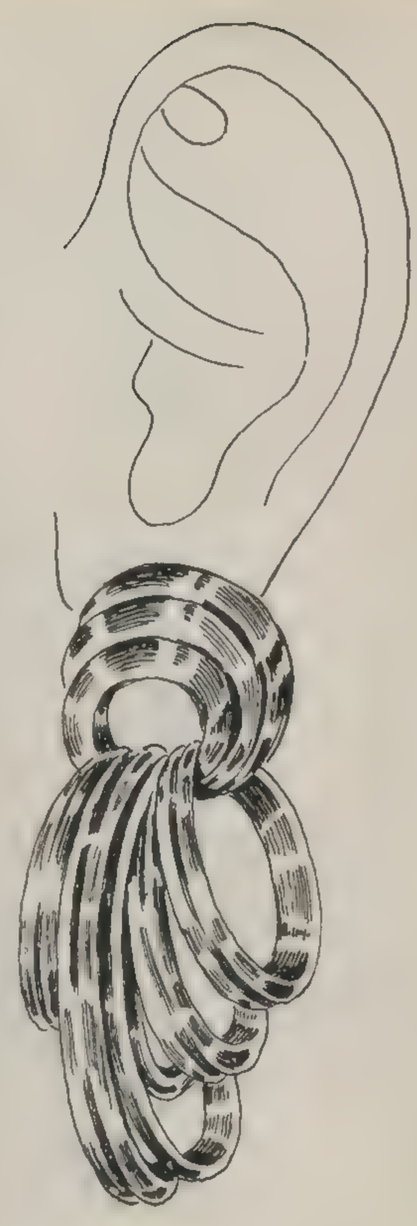
Two things stand out about these suits: in each, Silhouette is dominant; in each, the hat is a *part* of the silhouette, part of the unity of line and contour.
1. Little Boy suit with a plumb-straight jacket. Black broadcloth. Nettie Rosenstein design. Bonwit Teller.
2. Slim town suit in Scotch tweed. Henri Bendel.
3. Grey flannel suit given a citified straight-and-narrow line and a jewelled belt. Kraus design. Bonwit Teller.
4. Black fitted tunic over a straight skirt. Altman.
5. Narrow-line town tweeds, total tweed accessories. Bruno design. Suit alone, Saks Fifth Avenue.
6. Little-waisted "soft" suit with tiered pockets. Navy-blue wool. Pattullo design. Saks Fifth Avenue.
Opposite: Red wool twill dress, Persian lamb-collared basque jacket that welcomes more fur touches. Capri design. Sizes 10 to 16. Dress, $35; jacket, about $55. Bergdorf Goodman; Frederick & Nelson; Rich's.

NEW VIEWS ON THE TOWN SUIT

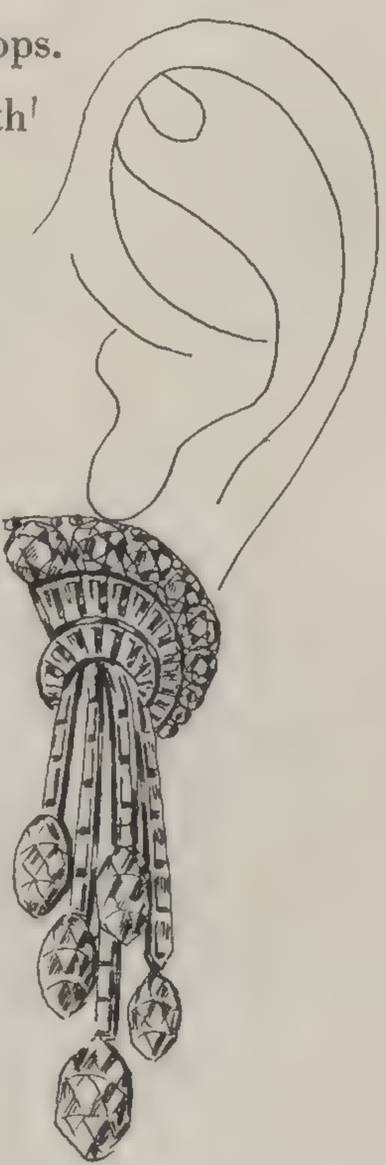
COFFIN

JOFFÉ

Long earrings return



The button that has twinkled on every ear for a decade is moving down. Turning into a special kind of jewelled *balancile*. This is a vogue in transition. You will probably see only a few at first (although you have already seen the gold-loop reaching Pirate proportions). The long earring is essentially a non-casual fashion. Wear it only if yours is a long, slim neck. With a hat only if the hat holds the head-contour into a neat, small unity (with deep crowns, down-slanting brims). The most beautiful support for long earrings is such a coiffure as this one, opposite. Hair brushed smooth. Its bulk poised high and tilted back. If you can adopt this coiffure or any of its relatives, remember the antique drop-earrings, the massed coral roses, the paste or rose diamond pendants, the gold tassels that thought they had had their hour. And consider their beautiful descendants being made importantly, with really precious stones, as here: Top right: Puzzle-dangle of polished gold loops. Below, right: Snail-shaped ear clip paved with round and baguette diamonds from which tumbles a shower of pear-shaped diamonds. Below, centre: Sapphire and gold triple loop sprouting four pear-shaped sapphires. Left: Golden twist banded with diamonds. All modern earrings by John Rubel.



OPPOSITE: SUSPENDED CORAL BALL ANTIQUE PENDANT EARRING, FOR SMOOTH UP- AND BACK-TILTED COIFFURES. EARRINGS FROM MILTON SCHEPPS. COIFFURE BY ELIZABETH ARDEN

The costume skirt arrives

The costume skirt is a theme and a theory that runs through the fall collections. The theory calls for a sumptuous skirt—fur, tweed, brocade—balanced by an understated blouse, a full complement of jewels. Above, shining brocade skirt wrapped like a sari; black blouse. Falkenstein original. **Opposite:** satin-girdled black rayon crêpe skirt, spinning blue sequin fireworks. Rose Barrack design. Altman; The Blum Store. Black rayon damask skirt, "sweater" top. Capri design. At Altman; Joseph Horne.

RAWLINGS

More costume skirts

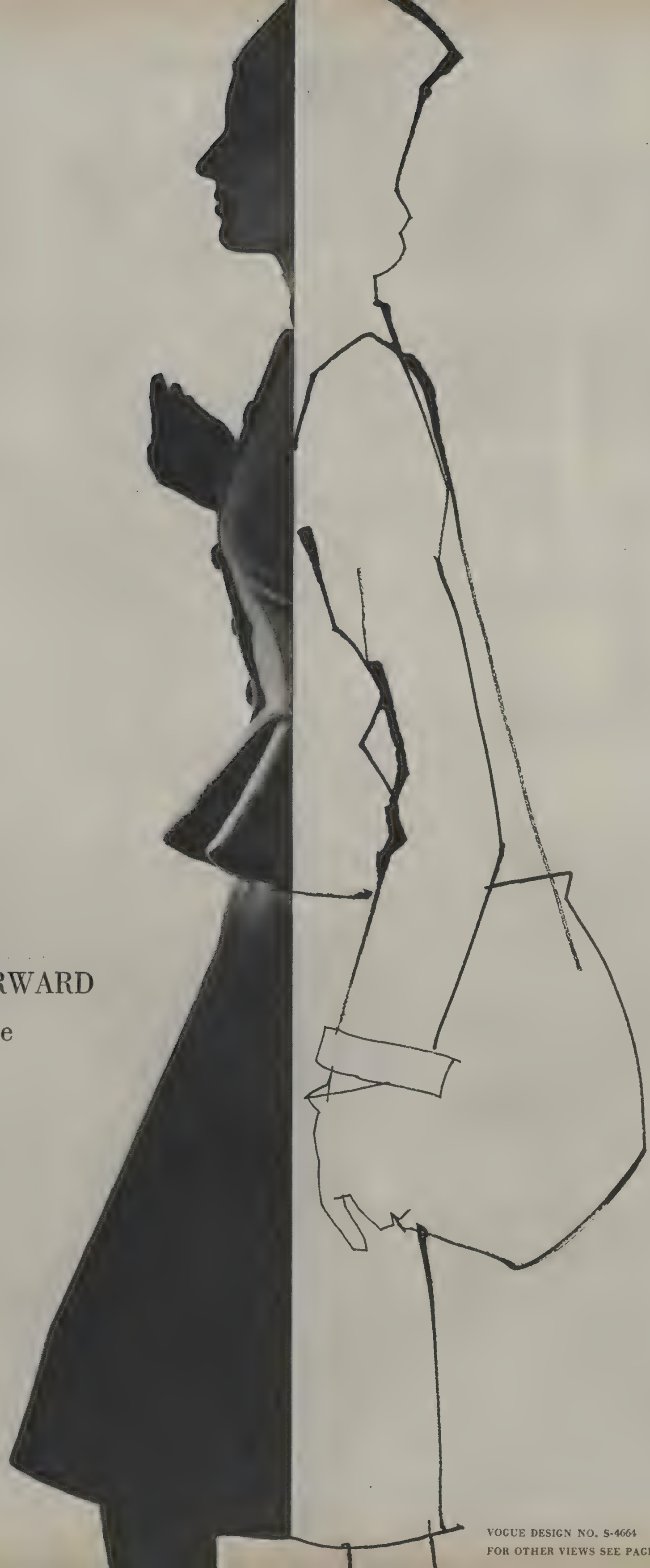
The costume skirt by day may be a brilliant swirl of tweed; by afternoon, a striking sheath of fur... but always with the little jersey top, the jewels. Left, a full, tight-midriff skirt in Kelly green tweed; tweed stole with pouchy pockets. John-Frederics. Opposite, ponyskin skirt, black jersey beret. Both, John-Frederics. Black Russian broadtail sheath skirt and belt. Esther Dorothy. Broadtail toque, Carnegie.

RAWLINGS—PHOTOGRAPHED IN THE NEW YORK APARTMENT OF PRINCESS GOURIELLI

THE FLARE IS BACK in this evening suit, to make (or have made) of black broadcloth with a periphery of heavy braid. Flare-back peplum, flare-back skirt. The blouse has a heroine neckline.

VOGUE DESIGN NO. 263

JOFFÉ



THE FLARE IS FORWARD in this day suit, to make (or have made) of soft grey woollen. The fitted jacket buttons to the rim of its neck, flares below a narrow waist. Front-flare skirt.

VOGUE DESIGNS FOR DRESSMAKING

VOGUE DESIGN NO. S-4664
FOR OTHER VIEWS SEE PAGE 194

REPORT FROM THE PACIFIC...

NAVY

"The men in the Pacific feel like ghosts. And the loneliness grows..."

U. S. SIGNAL CORPS

General Douglas MacArthur—"realist and idealist, grandiloquent, ambitious, sincere..."

"Rococo ruin—the pompous façade of the University of the Philippines, pocked by point-blank gunfire."

"The President of the Philippine Commonwealth, Sergio Osmeña, and Mrs. Osmeña live imperturbably in Manila's Malacanan Palace."

LONELINESS is the key to the Pacific. To the snobbery of the Pacific theatre. It's the number-one topic of conversation, the number-one occupational disease. It takes no time to contract it; it hits everyone, whether he has been out a week or a year. To all, it spells abject misery. It combines the worst features of hungry longing for home and deep-set, gnawing bitterness. Mass isolation, which grips the men and binds them together in self-defense, has made a closed shop of the Pacific.

The men never wanted a closed shop: that's the point. It was forced upon them. They wanted people at home to understand the war as it was being fought out here, tough, dank, and sinister. They see little charm or humour in letters that refer to islands and atolls as "those places with the unpronounceable names." Men fought and died to secure those "unpronounceables," and it seemed little enough to ask the home front at least to try to pronounce them.

The men in the Pacific learned logistics the hard way. Realistically. Logistics to them mean the tanks that had to be left on the beach—not because they were shot-up but because the ammunition for them gave out. Logistics to them are the steaming days when the beer ration is cut from one can a day to none. It isn't hard for them to figure out that it will take time after V-E, lots of time, to get the men and supplies diverted to the Pacific. They wish to God that people back home bothered to figure this out. They can't help wondering why the people don't, wondering what kind of people they are back home, wondering if the answer isn't that they just don't care enough. And the loneliness grows.

The married men are lonely for wives and children, the children some of them have never seen. That's a strange kind of loneliness, never to have seen your child; it has a way of making a man feel sick. Some are lonely for their girls, worrying whether they'll wait. Some are lonely because there is no girl—no string, however tenuous, to hold on to. The form is different but the violence is the same. It flattens them out. A bout with loneliness leaves a man in just about the same shape as jungle fever. But there isn't much grousing. They know better than to worry over details of living in this kind of war. If you're alive "you consider yourself a lucky Joe." But when the letters come from home full of shortages, regulations, and civilian gripes, the men in the Pacific feel a little like ghosts. Home sounds off-key. Very remote. And the loneliness grows.

Some men are afraid to go back to this other world. Some frankly say they don't care to. "Hell, we've been fighting out here since the beginning, long before the kids started fighting over-there...we'll be fighting long after, and still those punks at home don't seem to savvy." In the beginning the men tried to explain what it was like in their letters. But it did no good. And the reason had nothing to do with the proverbial spiel that a good fighting man must be inarticulate. Not only the soldier tried to explain. Even the press, the correspondents who make a living out of stringing words together, failed. And they know it. The facts and figures of the Pacific manage to get through, but not the mood, the disposition, the soul: each time they try, they shudder at the obtuseness of the home front editor, marvel at the deletions, the twisted meanings. The frustration is complete. And the loneliness grows.

WHEN they aren't in combat, the men of the Pacific are doing Nothing. There's nothing to do. There's a movie every night, a different one, too. At night the men, talking in tight, worrying groups, try hard to rationalize. "It isn't that they don't care at home, it isn't that they don't really want to understand." And it wells

"War is a lonely thing..."
"The MacArthur legend is an understatement..."
"Manila, broken and broke..."
"Men get killed, mopping up..."

By Vogue's Pacific War Correspondent, Mary Jean Kempner

up again and again, "don't, won't, don't." Is it voluntary or involuntary? Either way the result is the same; the home front has built a wall so thick that nothing penetrates it except death and taxes. And only the loneliness grows.

"HONEY, I was so lonely. But you've been away three years. Anyway, everyone says the Baby looks like me." Joe Smith, who received this letter from his wife, knows about loneliness, too. He's twenty-six, a member of an AAA battery somewhere in the Marianas. Like most ack-ack posts, this one is at the end of the line, stuck back in deep, enveloping jungle. To reach Joe by telephone from Island Command means going through three exchanges and two field telephone switchboards. To get to him means a jeep ride forty-five minutes beyond the last outpost, over a road that deteriorates into a violent argument between red mud and red dust. In any case, no one tries to reach him. Joe Smith has been stationed in this particular spot for nine months. Before that he was at an equally remote location. He's been in the Pacific, as his wife's letter points out, for three years.

He and a hundred odd officers and men make up the battery complement. They are on duty twenty-four hours a day. They are trained to be in action, their ninety millimeter guns ready to fire three minutes after their signal is called. For about nine months—a succession of some two hundred and seventy identical days—they've drilled and polished, watched, and waited, for anything that will break the deadly monotony. But nothing ever happens. That's the worst of a rear area ack-ack post. Yet the pretense of imminent danger must be preserved.

Joe's commanding officer is a full lieutenant of twenty-nine. He wears spectacles and has a soft southern drawl. "Sorry the camp isn't more dressy. The boys are, too. You're the first white woman they've seen right here in nine months."

There's nothing unusual about Battery B or the men in it. It's typical and was picked blindfold, the way a child pins the tail on the donkey. It is representative of rear area ack-ack stations all over the world. The only difference is that like everything else, in the Pacific it's worse. "After all, if you rate a twenty-four-hour pass out here, you know what you can do with it, Bub."

No fun, no recognition, just loneliness. Being overlooked and forgotten. Those are the component parts of the misery eating into the men's hearts and souls like acid etching a copper plate. Much of it is cut deep and to stay. The men try not to brood. At night they play a lot of poker. Some take the Army's correspondence courses; two are studying to become automobile mechanics, two to be bookkeepers, three are finishing up high school credits, one is studying to enter Massachusetts Institute of Technology.

THE soft voice of the C.O. broke in. "The men manage pretty well. Of course, the lack of recognition hurts. Who ever heard of an ack-ack man getting decorated?" His face clouded over, he spoke carefully, guardedly. "The big problem comes from home. The boys back from furlough bring some of it with them. But mostly from the girls' letters. They're letting us down. You see, Joe isn't the exception by any means. I wish he were. What's happened to him has happened to many other men here on the battery. They come and talk to me about it. Sometimes they start me worrying, too...about my own wife. The longer you're away the less you write, that's what's frightening." He paused. Then reaching in his pocket said, "By the way, Joe brought me this letter to censor. I told him you knew his story and he said I could show you how he felt. Maybe you'd like to see what he wrote." The letter was carefully written, each word weighted with pain. It read:

"Dear Sally:

Loneliness is a terrible thing. So are separations. Young people can't be expected to do very well when they're apart years on end. None of us will. A lot of men and women are going to return to each other's arms, physically faithful, but strangers. Maybe we're a little worse off than that, but if you love me...Sally dear, if the brat looks like you, I'll love it too. Be good, both of you. Your husband,

Joe"

I MET General Douglas MacArthur, Commander-in-Chief of the South-West Pacific area, the day he addressed a joint session of the Philippine Congress—a murky hot Manila day. Our interview was scheduled for five-thirty in the afternoon, and the time allotted me was ten minutes. But it was almost seven o'clock before I left the beige office with its pictures of Washington and Lincoln, its American and Philippine flags, its orderly, oversized desk.

During that hour and a half, MacArthur talked of the war and of old friends, quoted from Livy and the Bible. He reminisced about the correspondents of the past, Jack London and Richard Harding Davis, recalled how they punctuated their news-gathering by dressing for dinner every night. Tall, broad-shouldered, with the voice of a Shakespearean actor, the General sat deep in a brown leather chair. He leaned back, fingering his long corncob pipe; then leaned forward, using the pipe or a half-clenched fist to emphasize his words.

A realist and a master of strategy, he is sometimes dictatorial, at the same time hating tyranny and oppression. Sophisticated, he is a sentimentalist. A man of deeds, he is also a man of words; his vocabulary is vast, always supplies the right word. His sense of timing and of the dramatic is strong *(Continued on page 191)*

THE COMPLICATIONS OF A CIVILIAN IN PARIS

Learning to live out of uniform takes all your strength, income, time...

By Bettina Wilson

TAKING off your Red Cross uniform and getting back into civilian clothes in Paris is exchanging thrift for extravagance, security for complications. Suddenly you are a civilian —without a taxi nearer than London, no more hitchhiking in jeeps, no more free transportation by air, no convenient Army or Red Cross messes, no cigarettes or candy from the PX, no liquor rations, no sympathetic dispensary, no efficient finance office, no quick post, and no more respectful "Hello's" from friendly G. I.'s. To the G. I. you are now just another "oo-la-la" target with maybe a "Gee, she smells good" thrown at you if your perfume rises above the smelly *Métro*. You are cut off from army protection, from the exaggerated appreciation you have enjoyed for the last two and a half years. You are on your own in your beautiful Paris and you have to learn to live in it the new hard way.

At least I have a place to live in; my prewar flat is still intact. There isn't a decent hotel open to civilians except a small section of the Ritz. There are a few temporarily cleaned-up houses of ill repute, whose proprietors have found that, with the housing shortage, respectable guests pay better. Important American business men get shrill-voiced with angry frustration as they petition the Embassy for a place to lay their successful heads. Women in uniforms pour out of all the big comfortable hotels (that beautiful uniform, why did you ever find it unbecoming?). You walk disconsolately home, dodging the hair-raising French cars, their drivers drunk with the excitement of holding a wheel again after five years.

Your cupboards are bare. You look hopefully at the maid. Madame must have ration tickets. Madame must go to the *Préfecture*, to the ration board. Over the week-end you eat carrots, tomatoes, and peaches, with bread provided by the *concièrge*, and you dream of a beautiful chocolate bar melting in your mouth. You awake remembering your last PX Hershey bar, which you didn't give away. You find it and devour it. You never ate your chocolate bars in the army and now you wish you had hoarded every one.

On Monday you get your *Carte d'Identité* at the *Préfecture*. The French clerk exchanges your old one for a new one in twenty minutes —an all-time record that gives you confidence in a new, efficient France. With it you go to the ration board for food tickets. Again you run into efficiency, this time from those ageless women with dyed red hair who have scratched permits with rusty pens behind French government desks forever. Then all efficiency breaks down. You have your tickets, but they are no good unless you are inscribed for each separate article in a separate shop, and you can buy only where you are inscribed, which is not always where the food is to be found. You sit on a long, hard bench with thirteen people ahead of you to wait while two clerks write endless inscription cards.

CARMEL BENITO

A woman comes in, dragging her deformed feet, sweat pouring from her face just from the effort of moving. She wants a shoe ticket. Her dragging feet wear out shoes faster than other people's do. Her shoes have no soles, her discoloured skin shows through. The ration clerk says that there will be no more shoe tickets until returning prisoners are shod. The woman sits uncomprehending for a moment, and then her whole body gives way to despair; her hands drop, her feet sprawl, tears flood down her cheeks. The shame of her deformed feet is unbearable, when they aren't decently covered. The ration clerk can't look at her. She says a gruff kind word, and puts a ticket in her hand.

After two hours, the clerk calls your name. She hands you fourteen inscription tickets, including one for horse meat and one for tripe. You turn these bright-coloured, bewildering tickets over to your maid, who has fourteen of her own, all for different shops than yours, so that to feed you both she must go to two places for everything.

The maid is old-fashioned. She has grown up to have polite relations with tradespeople, to poke a chicken before she buys it, to smell a fish, to break string beans to see if they are stringy. Now all is changed, she tells me. The tradespeople *(Continued on page 197)*

SKIRTS GROW SQUARE ➡

Skirts* and *hips of the new, true evening gowns are expanding, countering the slimness of waists. Here the square, full-hipped look comes from a great black velvet skirt folding in loops into a belt of kaleidoscopic paillettes and a little orchid jersey top. Henri Bendel original. The lipstick, Henri Bendel's "Pink Bon Bon."

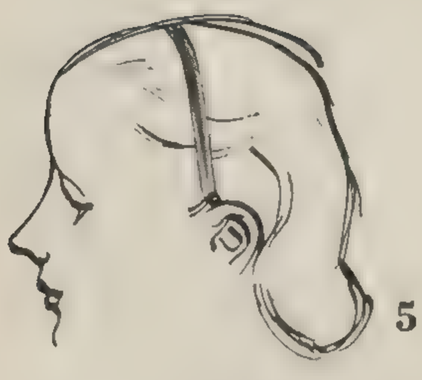
COFFIN

Miss Constance Bradlee wears town tweeds

PERSONAL PLANNING: JUNIOR GRADE

Miss Constance Bradlee, Vogue's Junior Fashion Editor, takes a busman's holiday and chooses a basic wardrobe for her twenty-year-old self. She rules out ruffles, dirndls, "little" wool dresses. She rarely wears an extreme hat. She chooses suits (neatly tailored tweeds, or pretty velvet ones, often in a colour—*not* black, for afternoon); small pulled-back hats; short, very-bare-armed black dresses for city evenings. Her jewellery: pearl beads, perhaps a wristful of gold.

FRANCES MCLAUGHLIN



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6

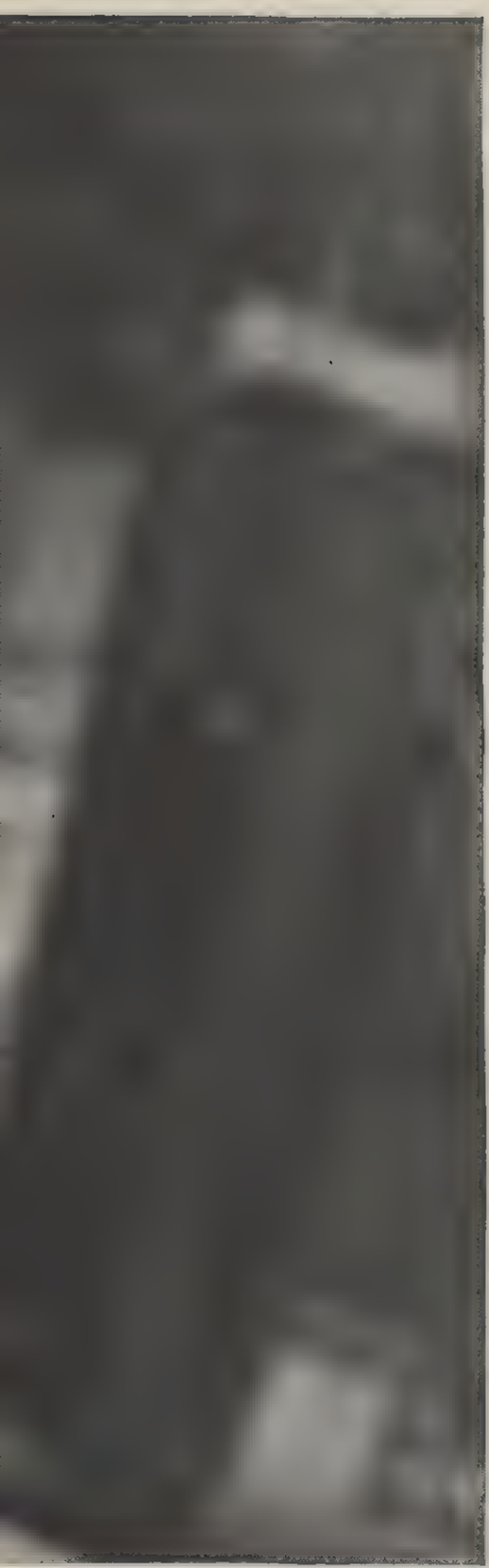
Above: Grey felt beret, a Wimbledon design, $9. J. P. Allen. Grey doeskin gloves, Kislav. Blouse (also in pictures #4 and #6) is $8. Saks Fifth.
1. Little ermine neckband on a halter dinner-dress of black wool. Judy 'n Jill design. Ready October 1. Sizes 7 to 15. $18. Lord and Taylor.
2. Cocktail suit, wide-wale wine corduroy, $25. Blue rayon-and-cotton flannel bow-blouse, $13. Emily Wilkens design. Sizes 9-15. Bonwit Teller.
3. Any-weather coat of black rayon gabardine. Pretty enough to go out at night. $23. Saks Fifth.
4. White blouse, grey skirt. Phelps bag and belt.
5. Silver hair-band, $5 plus tax. Saks Fifth.
6. Beige wool jersey jumper, $23. Rayon jersey blouse, $8. Carlye design. Saks Fifth.
Opposite: Miss Bradlee wears a little-waisted woollen suit by Swansdown. Sizes 12 to 18. About $45. At Altman; Titche-Goettinger's; Vandervoort's. Her pixie hat of Heller wool jersey, $7. Altman. Simulated pearls by La Tausca. Tussy "Sure Fire" lipstick.
• For shops in other cities with Miss Bradlee's suit, left, and beret, top right, see page 210.

FRANCES McLAUGHLIN

CLASSICS, JUNIOR GRADE: Each one of these four little hats has recognizable family characteristics...but these are the younger generation. Take different handling. You'll wear them differently...squarely, way back on your head. You'll fit them down snugly over your sleeked coiffure.

Above, left: The Beret—with a puffed-up crown, black ribbon, a tiny side-turned brim. Grey felt, to wear with your all-grey costumes; to wear pulled back-off-your-brow. By Stetson. About $15. Altman; Wm. H. Block; G. Fox.

Above, right: Squared Fedora—Navy-blue felt. By Stylepark. About $15. Jay Thorpe; Vandervoort's; D. H. Holmes.



The forebears of these hats kept to the country...but the younger generation has come to town, with nice urban manners. You'll wear them with your citified tweeds and jerseys and flannels; give them some handsome clips. **Below, left:** The Cloche—neat little hat, to give a girl with long hair the look of a neat little head. This one is of brown felt, bound with darker grosgrain. By Brewster. About $4. Altman; Filene's; Carson Pirie Scott. **Below, right:** The Roller—with an alpine-peaked crown, a rayon grosgrain ribbon, a small fluffed feather. Of green Tish-U-Tex felt; at its best with a tweed suit, braided coiffure. About $5. Macy; Carson Pirie Scott.

Here is more proof that jersey speaks the American language...is something our best designers instinctively understand. For all the reasons set forth on page 124; for its plasticity, which gives it the right, easy firmness for a hard-working suit...a fluid softness for dresses, based on an honest relation to the lines of the figure...a mat-dull surface and simplicity that welcomes fur accessories and jewels, day or night.

MORE JERSEYS TO LIVE IN

BOTH HATS BY SALLY VICTOR

• Above, left: daylong black suit. Scarlet-stitched. Wool-and-rabbit's-hair jersey. Townley design. Sizes 10 to 16. About $55. Altman; Seidenbach's.

• Above, right: luncheon-to-cocktails dress in taupe Rodier wool jersey. Traina-Norell design. $125. Bonwit Teller; T. A. Chapman. Richelieu mock pearls.

• Opposite: black wool jersey dinner-dress; brief suggested sleeves, pleat-eased skirt. Sizes 10 to 18. $35. Bergdorf Goodman; Vandervoort's; Neiman-Marcus. Jersey gloves by Harang at Bergdorf Goodman.

KAY BELL

RAWLINGS

KNITTED HAT • GREY FUR

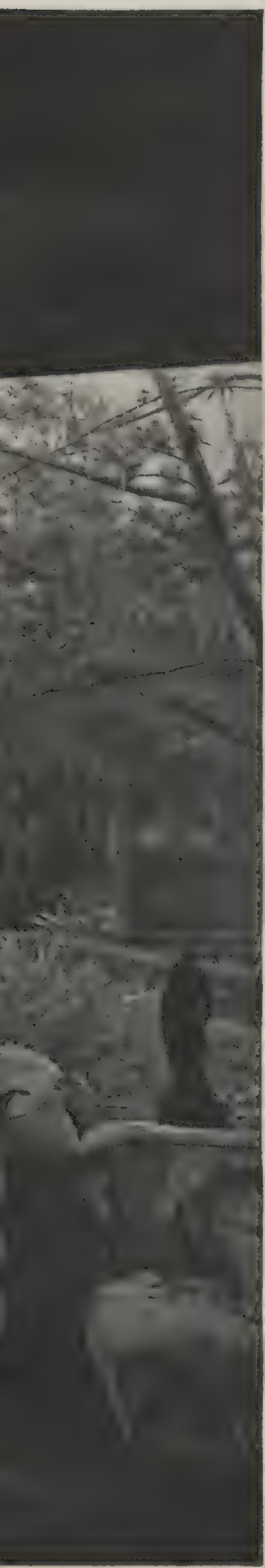
Two town costumes with a beautiful new unity of textures: soft-piled grey furs, soft jersey dresses, soft, deep-textured knitted hats; all with an easy elegance, a fresh view of surfaces. **Above:** Voluminous Australian opossum coat, back-flung Ascot. Woodward & Lothrop. Deep cloche, crocheted wool and felt, Sally Victor. **Opposite:** Silver blue mink coat by Revillon. Hand-crocheted sailor, gloves; Hattie Carnegie.

COLE PORTER LIVES AND WORKS

GLASS-WALLED GARDEN ROOM OPENS ON SWIMMING POOL AND GRECIAN GAZEBO

IN A HOLLYWOOD GARDEN HOUSE

SHEER MOHAIR CURTAINS; DINING TABLE; LACQUER LAMPS



FRED R. DAPPRICH

AT NIGHT: SPOTLIGHTED PLANTS, MEXICAN PAINTING

BRONZE JUNO ON MOCK TORTOISE-SHELL TABLE

BACKGAMMON TABLE; RHYMING DICTIONARIES; CHINOISERIE

WHEREVER Cole Porter lives, he writes his famous underslung melodies, his catalogue lyrics, and wherever he works he leaves the tangible mark of his work—cough-drops, paper pads, rhyming dictionaries, a forest of pencils. Now he is living in Hollywood, in a new, special kind of California setting, contrived by the decorator William Haines. In these two rooms of his small house, rooms flexible as rubber bands, with a swimming pool just outside, Porter works, eats, entertains.

One room is really a garden *sous cloche*—the once open terrace glassed in, and strong with Mexican colours, raw pink and green. Thick green string rugs are planted like grass on the flagstone floor, philodendron and pink orchids grow from beds of earth, and a grapevine spreads over the trellised glass ceiling. The second room is fresh as an outdoor pavilion, has fruit chintz, Chinese porcelains, a watery expanse of mirrored wall, a light-struck bar built across one window. Under the piano the rug is patched, worn thin by Porter's feet.

Mr. and Mrs. Porter winter in New York, but many months of the year he works in Hollywood. He is now writing songs for "Night and Day," a movie cavalcade of his own life, in which Cary Grant plays Cole Porter.

EATING ON HUCKLEBERRY HILL

BALKIN

Gladys Swarthout serves food with point-saving grace at her Connecticut farm

GLADYS SWARTHOUT, the famous singer, and her husband, Major Frank Chapman, USMC, go summer and winter to their eighteenth-century farm, espaliered against a Connecticut hillside. Summer and winter at Huckleberry Hill, Mrs. Chapman serves wonderful food. Now that meat is mostly a memory, she offers her guests ingenuity instead—plans unexpected menus, makes them more amusing with five shifts of background sets.

On fine high Tiepolo-ceiling summer days, Mrs. Chapman serves lunch outdoors under a trellis tangled with vines, arranges a glass-topped garden table with French linen, red and white Cantagalli pottery, peasant figures (see photograph at left). On hot days when rain staggers or actually falls, Mr. and Mrs. Chapman still manage to lunch *al fresco*, at a long wooden table on a covered flagstone terrace. Evenings they often have dinner from trays on the sun-deck of their studio barn, with a big beautiful side-dish of view. In winter, they dine at a large table, laden with white porcelain, in their low-ceilinged white dining room. For lunch a smaller table, vernal with green plants, is set close to a dining room window.

Since Huckleberry Hill is seventeen miles from a railroad station and seven miles from a reasonable facsimile of a village, food there takes long-range planning. Butter is made on the spot in an old-fashioned churn, and wrung out in cheesecloth. A deep-freezer container stores vegetables from the gardens, fruit from the orchards. When chickens can be coaxed from a neighbouring farmer, they go into the freezer to await the casserole.

Mrs. Chapman hoards ration-points for an occasional splurge, has established her own system of meatless days, far more sweeping than Mr. La Guardia's. But her economies are perfectly painless: her crab-meat and lobster dishes, Italian specialties made with pastas, meat-stretching stews, have the greatest saving-grace. And her menus are fresh and provocative. This is one warm-weather luncheon served at Huckleberry Hill: tomato juice, beaten frothy with onion, celery, and lemon juice in a Waring *(Continued on page 180)*

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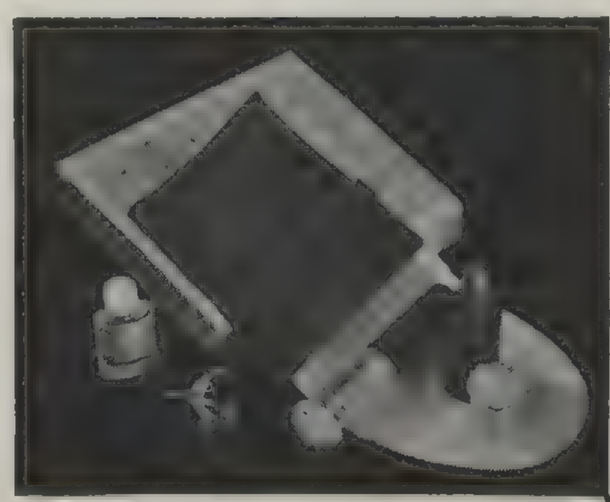
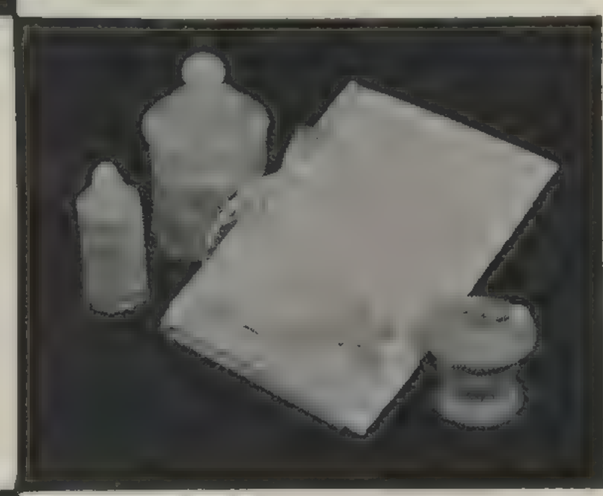
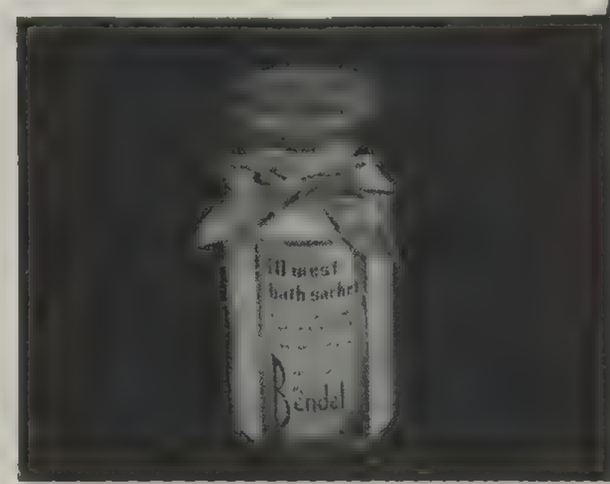
DISCOVERIES IN BEAUTY



The Georg Jensen people at 667 Fifth Avenue refuse to think of make-up accessories as just "utility." They cap a lipstick case and perfumer with silver and sparkling stones, and treat the set as jewellery.

The face is familiar? It's Orloff again...this time, the famous apothecary jars hold toiletries for babies. Pure, U.S.P.-standardized things in pink and blue jars. Sacheted baby-book is also Orloff's. Saks Fifth.





BAKER

Now you can steep in the rich, soft scent of Henri Bendel's "10 West" fragrance—it's been made into a "Bath Sachet" which is also a water-softener. The glass cap measures the amount per bath.

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clear red lipstick . . . purest red . . .
ROMANCE RED dramatizes the feminine look
use it with ROMANCE Face Powder
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A Makeup Foundation that's GOOD for the Skin

Two years of exhaustive research resulted in the discovery of this formula — modern, scientific laboratory resources perfected it . . .
NOW, and only now, Elizabeth Arden announces PAT-A-KAKE, the ultimate in a Makeup Foundation. You will find it at your favorite dealer September 10th . . . a sensational new development in beauty. PAT-A-KAKE gives a younger, smoother, softer-looking skin AT ONCE . . . helps to conceal blemishes, freckles, tiny lines . . . has a lasting, beneficial effect . . . no artificial, ready-to-crack, heavily coated look. PAT-A-KAKE is easily applied, easily removed, leaving the skin actually fresher, prettier than before.

Six wonderful shades to compliment every complexion. **Price 1.00** (plus tax)

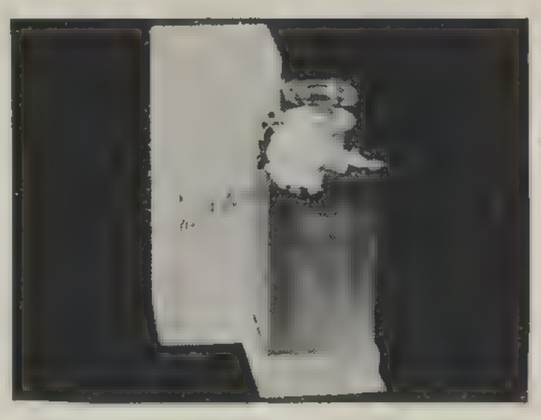
Elizabeth Arden

That Wear-Right Look

Wear-Right
FOREMOST IN GLOVES

DISCOVERIES IN BEAUTY

• In crystal-cut flacons, Lynette's "Blue Sapphire" perfume and "Concentrate" share the same fragrance, but diverge on their purpose in your life: perfume for the sure touch of scent, "Concentrate" for an elusive aura. Arnold Constable.



• Ann Haviland's sixteen-ounce bottle of "Grecian Bath Oil" promises an astronomical number of sweet-scented baths...a few drops to each tubful will release its fragrance. This one is "Carnation"; it comes in several odours. Altman.

• It's a good idea, this "Bright Idea" make-up by Jaquet, because the lipstick is a clear, rich red, its cream rouge is a red slightly paler, and its dry rouge (in a plastic case) is properly paler still. The eye shadow is cool, lake green. Saks Fifth.

GLADYS RICE

Peacock's gold rush

Peacock adds a Midas touch to this young suede sandal by sprinkling its platform with twinkling nugats. Buckled twice for double flattery!

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She's Engaged! She's Lovely! She uses Pond's!

Another Pond's Bride-To-Be, Shirleyan Gibbs—Her engagement was announced in May

SHIRLEYAN GIBBS HELPS A SOLDIER make a record to send home. She has been taking a special course in Occupational Therapy to fit her for work with convalescents in the hospital—bringing the patients cheery diversions like the record machine in the picture, teaching arts and crafts planned to re-educate stiff muscles. Many more girls and women are needed to help in this important work. Can't *you* volunteer in your community?

SHIRLEYAN'S COMPLEXION—is one of her greatest charms—and the cream she uses to help guard its fresh, soft-smooth look is Pond's.

Shirleyan Gibbs of Detroit

to wed James E. Scripps, Merchant Marine Officer

SHIRLEYAN'S RING—is unusually lovely—a marquise diamond surrounded by small diamonds.

Softly curling dark hair...wide-spaced velvety-brown eyes...patrician clear-cut features . . . *that is Shirleyan.*

And her fine, smooth complexion has that clear, fresh satiny "Pond's look" you'll notice about so many engaged girls these days.

"I *love* Pond's Cold Cream," she says. "It's so soft and silky, and it does a perfectly grand cleansing job."

This is her quick Pond's Beauty Care . . .

She *smooths* on Pond's fluffy-soft Cold Cream generously. Pats it lightly all over her face and throat to help loosen dirt and make-up. Tissues off.

She "*rinses*" with *more* Pond's, sliding cream-covered fingers all over her face with little spiral strokes. "It's this *extra* cleansing and softening that's so special," she says. "Twice-over cleansing is just *twice* as good, I think."

You can so easily copy her beauty care with Pond's Cold Cream. Use it every night and morning—for in-between time clean-ups, too. You'll see why it's no accident so many more women use Pond's than any other face cream at any price.

Get a *big* Pond's jar today—the big jars are a joy to use—make you feel so luxurious! You'll find Pond's Cold Cream at beauty counters everywhere.

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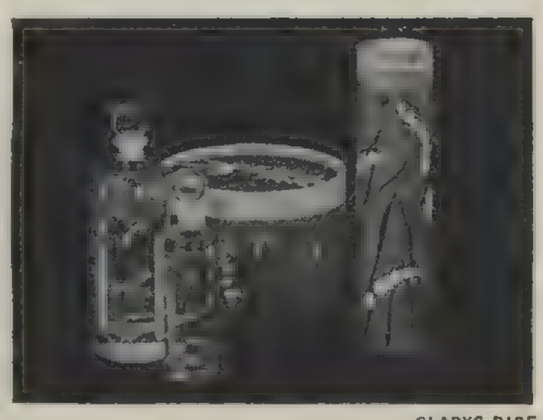

GLADYS RICE

• Maria Danica has designed her own Order of the Bath and has named it, appropriately enough for this steaming affair, "Love in a Mist." In order, the sweet-smelling items are "Bubble Bath," "Toilet Talcum," and "Toilet Water." Stern's.

• For the woman over thirty—and/or the woman who *looks* it—Helena Rubinstein produces "Estrogenic Hormone Cream" and "Estrogenic Hormone Oil"... a heavy night cream or a light, smooth oil, the same essential ingredients.

• Pinaud has successfully snared that delightful, dear-to-your-heart fragrance of lilies-of-the-valley in a completely scent-satisfying group of bath essentials called "Lillianelle": toilet essence, talcum, dusting powder, sachet. Altman.

Delicious beauty. CROTON'S 17-jewel, silk-corded JERI sparkles with two brilliant diamonds against the subdued simplicity of 14-kt. white gold.

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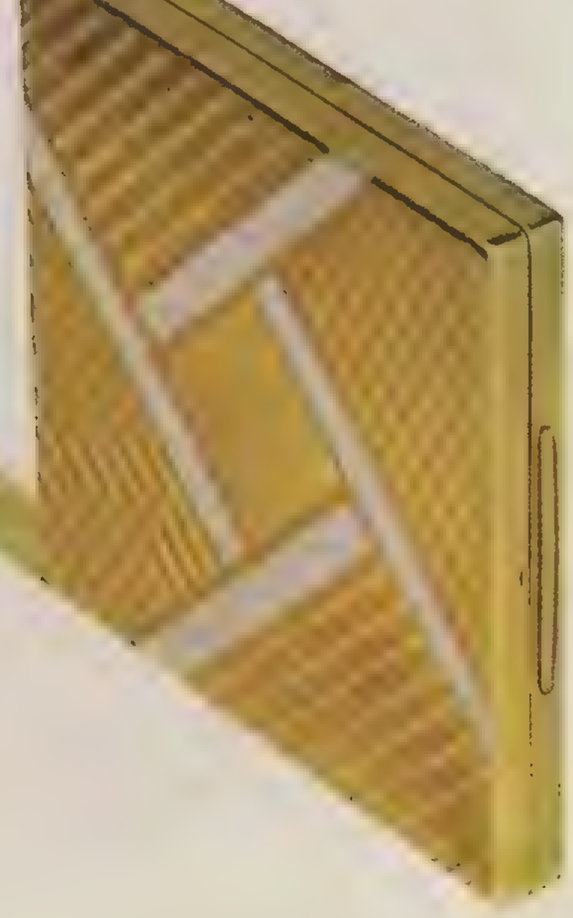

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THE MORE glorious your skin and your complexion, the more attention they deserve! Even the loveliest skin at times becomes "wayward"... straying... not all you want it, or all it should be. So think of tomorrow's beauty *today* and trust it to Phillips' Milk of Magnesia Creams—Cleansing Cream for dewy, morning-bright freshness; Skin Cream for night-long beautifying and as a base for smoother make-up. Both provide Phillips' Milk of Magnesia, a friendly, familiar ingredient no other cream can offer. Skin Cream contains softening, smoothing oils, and cholesterol to protect skin moisture. Together, they make skin care a *caress!*

PHILLIPS' MILK OF MAGNESIA SKIN CREAM — *Double duty for loveliness! Softens and neutralizes any excess acid accumulations often found in external pore openings; retains moisture to help your skin stay supple and soft. Use it at night for prolonged effect... by day as a satin-smooth base for powder. 60¢, plus tax.*

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★ *It creates a lovely new complexion*

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Look for a lovelier *you* when you look in your mirror after your very first make-up with "Pan-Cake". You'll see for yourself how "Pan-Cake" gives your skin a softer, smoother, younger look, how it helps conceal tiny complexion faults, stays on for hours without re-powdering...yes, does everything you've always wanted make-up to do. So, make up with "Pan-Cake" today...you, like millions, will instantly approve this new make-up fashion.

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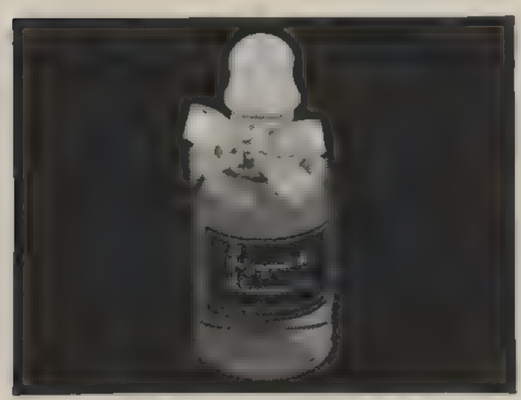

• Strong as a perfume, sweet as phlox, lighter than a perfume, fragrant as stock ...it's G. R. Parkinson's "Liquid Flowers" a distillation of floral odours made into a new essence that lasts almost as long as perfume. Bergdorf Goodman.

• Madame Huntingford's beauty routine leaves you cream-free overnight: "Cleansing Compound," "Rich Night Compound" (whipped off after twenty minutes), and "Rose Petal Compound," the next morning's make-up base. Altman.

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NEW YORK • CHICAGO • LOS ANGELES • LONDON

EATING ON HUCKLEBERRY HILL

(Continued from page 168)

mixer. Crabmeat and spaghetti. Spinach salad. Toasted Italian bread. Pineapple and strawberry sherbet, served together. And another attractive lunch: Cold bortsch. Moussiakia. A mixed green salad (real greens, with no adulterating tomatoes) made of endive, romaine, and two kinds of lettuce—head and field. Gingerbread a quarter of an inch thin, spread with white icing. Fresh blueberries and peaches, mixed with finely chopped mint and chilled in rum. Or blueberries and peaches, served glacially cold with sugar and sour cream. Both lunches wind up with Italian coffee, strong enough to stand alone, sugared, and shaken with cracked ice until it foams.

Crabmeat and Spaghetti

Boil ½ pound of spaghetti for about eight minutes, and drain well. Fry lightly ½ pound of fresh mushrooms, cut into quarter-inch pieces. Prepare crabmeat in a simple cream-sauce—milk thickened with a little flour. Be very generous with the sauce. Place a layer of spaghetti in the bottom of a baking dish; on it pour a third of the mixture of crab and mushrooms. Over this, grate any good bland cheese—Parmesan preferred. (Argentine Parmesan is excellent, and available.) Another layer of spaghetti, another of crab, another of cheese. Repeat, with a good thick grating of cheese, and put the dish into a hot oven for fifteen minutes. This recipe serves four people.

Moussiakia

Chop fine 1 large onion and 1 garlic clove. Fry them in ½ cupful of olive oil and ¼ cupful of butter, until they are golden. Add about three cupfuls of cooked lamb, ground fine, ½ teaspoonful of thyme, and salt and pepper to taste. Cook together over very low heat for 20 minutes.

Slice 2 eggplants, and parboil them for 8 minutes. Drain, and set aside. Skin and slice 3 tomatoes. Salt them, and the eggplant. Butter a casserole, put in a layer of eggplant, a layer of meat, a layer of tomatoes, and repeat. Pour over them a mixture of 6 beaten eggs and 1 cupful of grated Parmesan cheese. Bake slowly until the eggs are set and nicely brown. Serve with rice.

Spaghetti and Clams

Boil 1 package of spaghetti. Steam 3 dozen clams, and keep their broth for making a cream sauce. Put alternate layers of spaghetti and clams in a baking dish (the top layer should be spaghetti). Over this sprinkle bread crumbs. Make a cream sauce, using half milk or cream, and half clam broth. For herb seasoning use either thyme or marjoram. Pour this sauce over the spaghetti and clams, and bake in the oven until the bread crumbs are brown.

Molasses Soufflé

3 tablespoonfuls of butter
4 tablespoonfuls of flour
¾ cupful of milk
½ cupful of molasses
¼ teaspoonful of ginger
¼ teaspoonful of cinnamon
4 eggs
2 tablespoonfuls of sugar

Melt butter, add flour, and stir. Add milk gradually, stirring well. Add a little salt, spices and molasses, and let cool. Beat egg yolks and sugar until thick, and add to the mixture. Fold in beaten egg whites, turn into a buttered baking dish, and bake for 50 minutes at 325° F. Serve with this sauce:

2 eggs
½ cupful of sugar
½ pint of cream
Rum or brandy

Beat the eggs and sugar until light, add cream beaten until it is really stiff. Flavour with rum or brandy, and chill.

(Continued on page 182)

Anne Mitchell

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in Whippet, a fine rayon gabardine by Duplex. Blue, beige, green. Sizes 16 to 44 and 12½ to 24½. About 20.00. At fine stores everywhere or write Anne Mitchell Originals, 337 S. Franklin, Chicago 6

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Barbara Gould

NEW YORK

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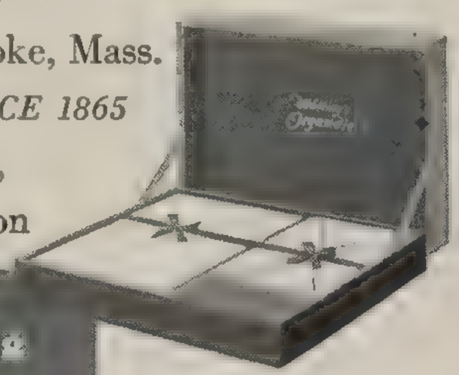

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Whiting's Organdie
SHOWN ABOVE
. . .
Whiting's Woven Linen
Whiting's Angora

EATING ON HUCKLEBERRY HILL

(Continued from page 180)

Lobster Mayonnaise

Mix chopped watercress and tarragon into mayonnaise. Chill thoroughly. Into this put cold boiled lobster, cut in uniform pieces. Put lobster meat back into the shells, and garnish with quartered tomatoes. Serve with French bread and a well-chilled white wine.

Fish Soufflé

Boil 2 pounds of unskinned codfish in water until the flesh loosens from the bones. Remove bones and skin. Make a thick cream sauce, seasoned with salt, pepper, and mace. Add fish, broken into small pieces, and the yolks of 4 eggs, one at a time. Fold in the beaten whites of the 4 eggs. Bake in a 400° F. oven for about 40 minutes. Serve with hot, melted butter and chopped chives.

Tomatoes and Zucchini

Take firm tomatoes, slice and sauté in olive oil, bacon fat or butter. Slice and sauté the zucchinis. Drain on paper, and chill. Rub a salad bowl with garlic and arrange the tomatoes and zucchinis in it. Pour over them French dressing in which some garlic has been soaked. Serve with French or Italian bread.

Boiled Potatoes with Cottage Cheese and Sour Cream

Have a big bowl of freshly boiled, peeled white potatoes; a big bowl of cottage cheese; a big bowl of thick sour cream; a small bowl of chopped white onion; a pepper mill, a salt cellar, and a dish of caraway seeds.

Each person serves himself with potatoes, covers them with cottage cheese and sour cream, and seasons them to taste.

Spinach Salad

Wash 3 pounds of spinach carefully. Add ½ cupful of chopped parsley, 6 chopped scallions, and 2 teaspoonfuls of fresh rosemary. (If you use dried rosemary, soak it first in French dressing.) Cook in the water that clings to the spinach leaves. Chop spinach fine and chill. Put it in a mold before chilling, or pile it lightly in a bowl when it is chilled. Garnish with sliced tomatoes and slices of hard-boiled eggs or stuffed eggs. Pour French dressing over the spinach.

Pineapple-and-Raspberry Sherbet

Make these separately, but serve them together.

Put 1 fresh finely shredded pineapple, 2 cupfuls of sugar, the juice and grated rind of half a lemon, and 1 cupful of water in a Waring mixer. Beat well, then set in refrigerator for an hour, with the freezing control at the coldest point.

Put 1 quart of raspberries through a fine sieve, add the juice of 1 lemon, 1½ cupfuls of sugar and ½ cupful of water. Freeze in coldest-possible refrigerator for an hour. (With this recipe, you can use strawberries with equal success.)

Sliced Peaches in Plum Juice

Make a syrup with 1 cupful of sugar and ¼ cupful of water. When it thickens, pour it over a dozen red plums. Cook until the plums burst and the juice is red. Put the plums through a fine sieve and add them to the juice. Place the juice on the ice to chill thoroughly.

Peel and slice 8 or 9 juicy peaches. Pour over them the plum juice and serve with a bottle of kirsch, to be poured on the fruit at option.

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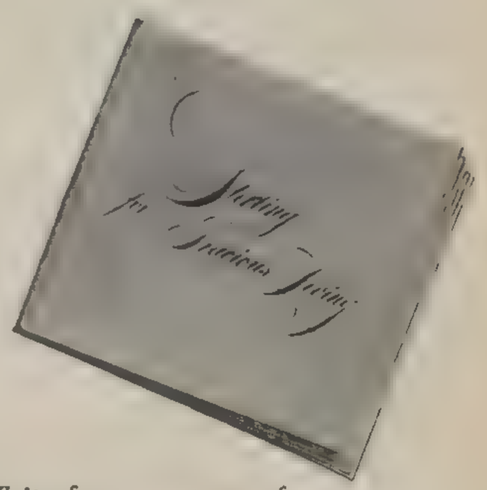

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BRITISH EXPORTS COMING THIS WAY

BRITAIN'S industries are still going all-out for war production. The victory in Europe, whilst it has heartened manufacturers in bringing nearer the hope of normal production and trading, has not so far resulted in the release of labour for non-essential purposes. Britain is still highly geared to the making of war equipment and will remain so until the thorough defeat of the Japanese.

Shortage of labour for anything other than the needs of war, and civilian essentials, is the reason underlying the present inability of Britain to export more than a mere trickle of goods to the U.S.A. The heart and the will are there, and there are stocks also of most raw materials. But the workers are not available. For instance, Britain has huge reserves of raw wool; but the spinners are still completing Government orders for hundreds of tons of Burma green, instead of the fine quality yarns for exclusive home trade and export.

British industry turned over to war production with astonishing adaptability and no little sacrifice—in many instances to the manufacture of articles completely alien to the normal trade. Thus one still finds shells and aeroplane parts being made by factories whose peacetime production was luxury fabrics; the flax that could be converted into fine Irish linens is still going into parachute harness, Mae Wests, mosquito netting, and tropical uniforms; the leather goods industry is turning out revolver holsters and other military equipment instead of fitted dressing cases and beauty boxes; the machinery for lipstick cases has been making bullets.

The gradual demobilization of men and women from the European zone of war will bring back many trained operatives and fresh labour for the production of exports, but it will be many months before the amount of exports will be noticeably augmented. Manufacturers estimate that it will be at least six months to a year.

The pottery industry is at the moment most favourably placed for the resumption of normal production, as all Government controls have been lifted, and manufacturers can now export all the decorative china they can make, reserving plain undecorated china for home consumption. They await only the release of skilled clay workers from the munition factories.

In knitwear, again manufacture for export is unlimited for garments in the rarer fibres such as cashmere, alpaca, mohair, Angora, camel hair, and native Shetland. These fibres are held in very small stocks, and manufacture will be limited. But the U.S.A. can expect small consignments of classic knitwear, within the next six months. The position of cashmere yarn for knitwear is fairly favourable, as there is likely to be a moderate quantity of Gulf cashmere available in the near future. Manufacturers plan to eke out these stocks *(Continued on page 186)*

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Scarfs by kimball

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BRITISH EXPORTS COMING THIS WAY

(Continued from page 184)

by interesting mixtures of cashmere and lamb's wool. Spinning is the most serious brake on the production of knitwear. Spinning again is the bottleneck in the woollen industry, and until more labour is available, woollen exports are not likely to be increased. Also, the very severe shortage of civilian clothing in Britain will limit the output of fabrics for overseas markets for some time to come. But manufacturers hope to export to the U.S.A. in gradually increasing quantities.

In the leather goods industries the production of high class merchandise is very seriously curtailed by shortages in both labour and materials. At present there are few moroccos, sealskins, or ostrich skins in Britain, but the importation of raw crocodile skins is now permitted in small quantities.

In Northern Ireland stocks of home grown flax are now released for civilian use, and small quantities will be used for export. The dire needs of the British home markets, where it has been virtually impossible to buy household linens and furnishings for the last three years, must be satisfied as far as possible. But there will be token deliveries of fine quality linens to the U.S.A., increasing as labour becomes released. The Northern Irish flax can be converted into very high quality linens, although it is not as superfine as the pre-war Belgian flax.

To speak in general terms, for the next six months to a year, Britain will continue to send to the U.S.A. only small deliveries of exports as tokens of good will. But manufacturers, in spite of the very great difficulties, have kept high standards of quality and workmanship. They look forward to the resumption of friendly, reciprocal trade with the U.S.A. in the confidence that when times are normal again, they will be able to supply all the familiar exports expected of them, to which they will have added new ideas in design and materials.

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TOWLE STERLING

REPORT FROM THE PACIFIC

(Continued from page 155)

—but no stronger than his belief in what he says. He is grandiloquent, ambitious, and sincere.

MacArthur is accused of being a showman, because to him an audience of one is just as important as an audience of one thousand. His swashbuckling and purple Victorianisms are natural, a product of his training.

To the men of his staff, the MacArthur legend is an understatement. As a Captain who has made eight landings with him said, "Hitting a beachhead with the old man, even when it's rough, makes you feel secure."

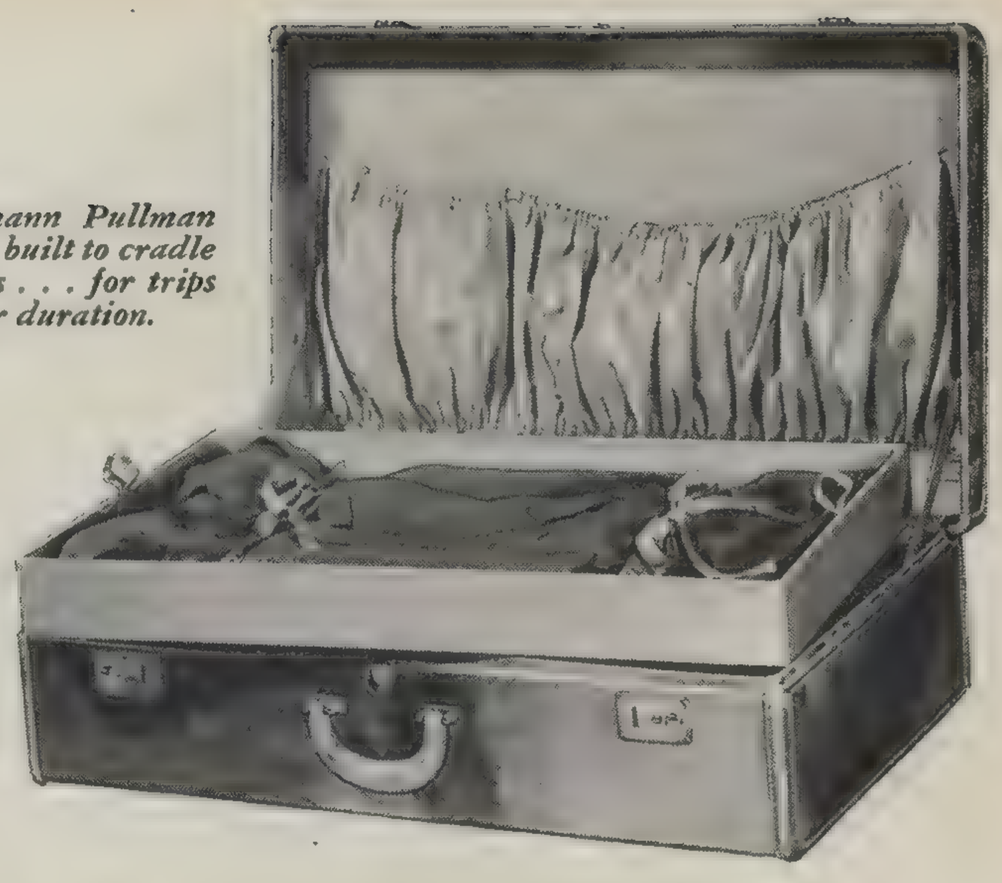
Although MacArthur usually refuses to be quoted, he made an exception toward the end of the interview. He paused, his voice deepened, and he said, "There is one thing in this world that cannot be stopped. Men can be stopped; machines can be stopped; armies, navies, and air armadas can be stopped. But a sound idea—that is the one thing that cannot be stopped. It may not come to fruition in one man's lifetime, it may even seem to falter and fail, but on the graph of eternity it will soar again and be fulfilled."

* * *

Manila is a city laid low by war. War has leveled the garish pink and yellow stucco villas, the State skyscrapers, the pompous Government buildings, the sleek Army and Navy clubs. The Americans, fighting up and down the streets and blasting Japs out of their holes with point-blank artillery fre, demolished many churches, all of Intramuros, the sixteenth-century Spanish fortress town. The Japs burned out the city with demolition charges when they retreated south, leaving unscathed only the disease-ridden slums to plague the oncoming Yanks. Now the slums and city are indistinguishable, one.

In spite of its perseverance, the rainy season which lasts from June to December hasn't settled the white, abrasive dust rising from Manila's rubble. The streets are cleared, but dead Japs are still dug from the ruins. Grass greedily covers the bomb-craters. The filthy Pasig River contrives a sluggish beauty, its refuse blanketed by pale blue water-hyacinths. Probably the only church left whole is a mock-Gothic edifice made of steel (it was imported, prefabricated, from Belgium). One of the best of Manila's countless military hospitals is installed at the old race-track. Facing the wards is a big electric board with odds for the last race still posted. Rich or poor, everyone now lives in corrugated tin lean-tos. A few fortunate Filipinos, with houses not quite destroyed, have rented them to the military and live in their basements or out-houses.

Manila is not only broken, but broke. In- *(Continued on page 192)*



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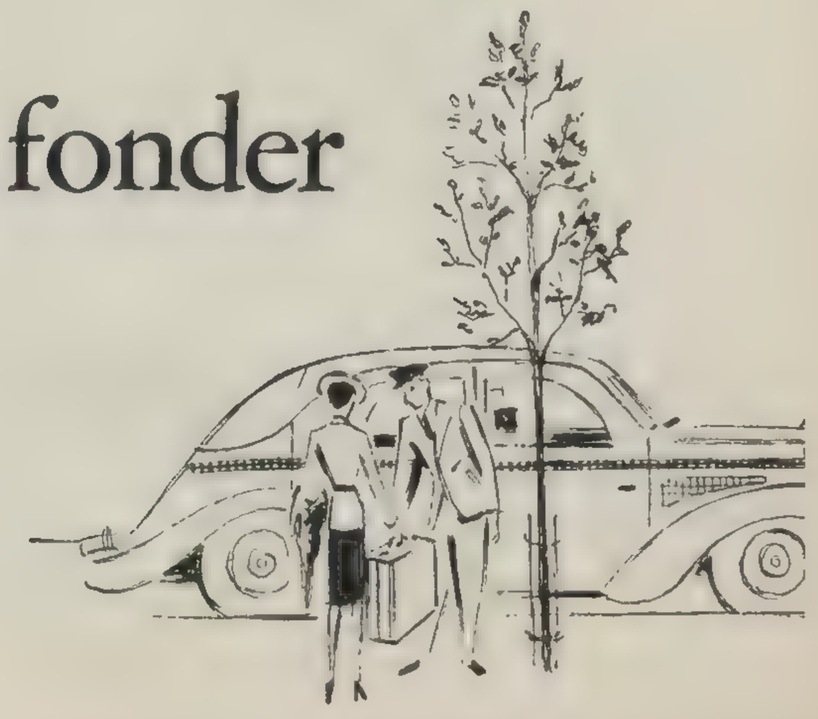

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REPORT FROM THE PACIFIC

(Continued from page 191)

flation, caused by a shortage of products and by spend-happy G.I.s, has back-fired on the whole population. Now, instead of spending worthless Mickey Mouse money, as the Jap occupation currency was called, the people must pay real money, and plenty of it—fourteen pesos, or seven American dollars, for a skinny chicken that would have cost one-peso-fifty before the war; twenty pesos, or ten dollars, for a pair of child's shoes. Through the junk-filled shops the tired G.I.s wander, looking for something to buy.

After dark, the city sounds like a nightmare Fifty-Second Street. Manila has some sixteen hundred nightclubs. Miserable honky-tonks, they serve domestic whisky and gin, from fifty cents to five dollars a slug. At any price, it may be poisonous. The music, a variation of jive, light in the brass section, is accented by the clacking wooden sandals worn by Filipino girls. The smell of sweat mixes with cheap, sweet perfume. But the noise and the sick air seeping out into the streets seem to have their attractions. Black and white, officer and G.I., the men crowd the gin-mills.

While sections of Manila run a rat-race, or lie recumbent waiting for rehabilitation, the war goes on. War is a twenty-four-hour business here, a tough, pulsing job, with the "old man," as everyone calls General MacArthur, at the heart of it. In and out of the harbour, threading their way through sunken ships (more of them than littered the wrecked harbour of Cherbourg) go the Liberty ships. They come in heavy, go out light. They bring the supplies that burst the seams of Army warehouses as fast as they can be built. Tanks, guns, ammunition. Miles of crated K-ration. Acres of belly tanks. Row upon row of Cellophane-wrapped bomber engines, looking like mammoth fruit-cakes.

Corregidor, the rugged island that guards Manila Harbour, is crowded with supplies no longer useful. The steep roads are strewn with the wreckage of three years of war. The Jap never bothers to rebuild and clean up, not even when he is sure of his victory. Destruction is his only pattern. Corregidor is cluttered with broken American machine guns, their barrels pink with mould. The American administration buildings and barracks still stand, tortured silhouettes. And there are faint traces of the gardens that surrounded U. S. officer quarters. A child's swing stirs forlornly in the soft air.

In the evenings, Manila's streets are lined with G.I.s, hitchhiking back to outlying bases. And all through the tawdry night, the supply trucks roar out on roads leading to the front, where hand-to-hand fighting still goes on, politely described as "mopping up." Official- *(Continued on page 195)*

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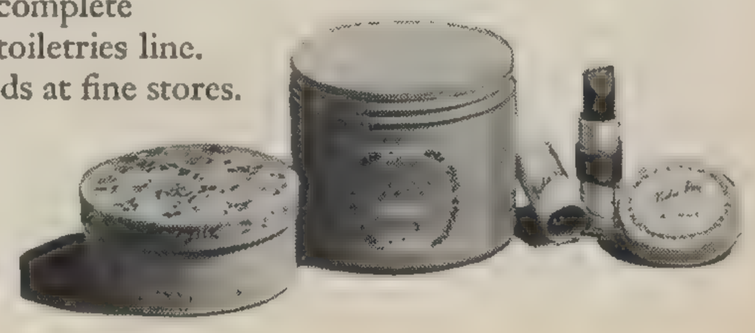

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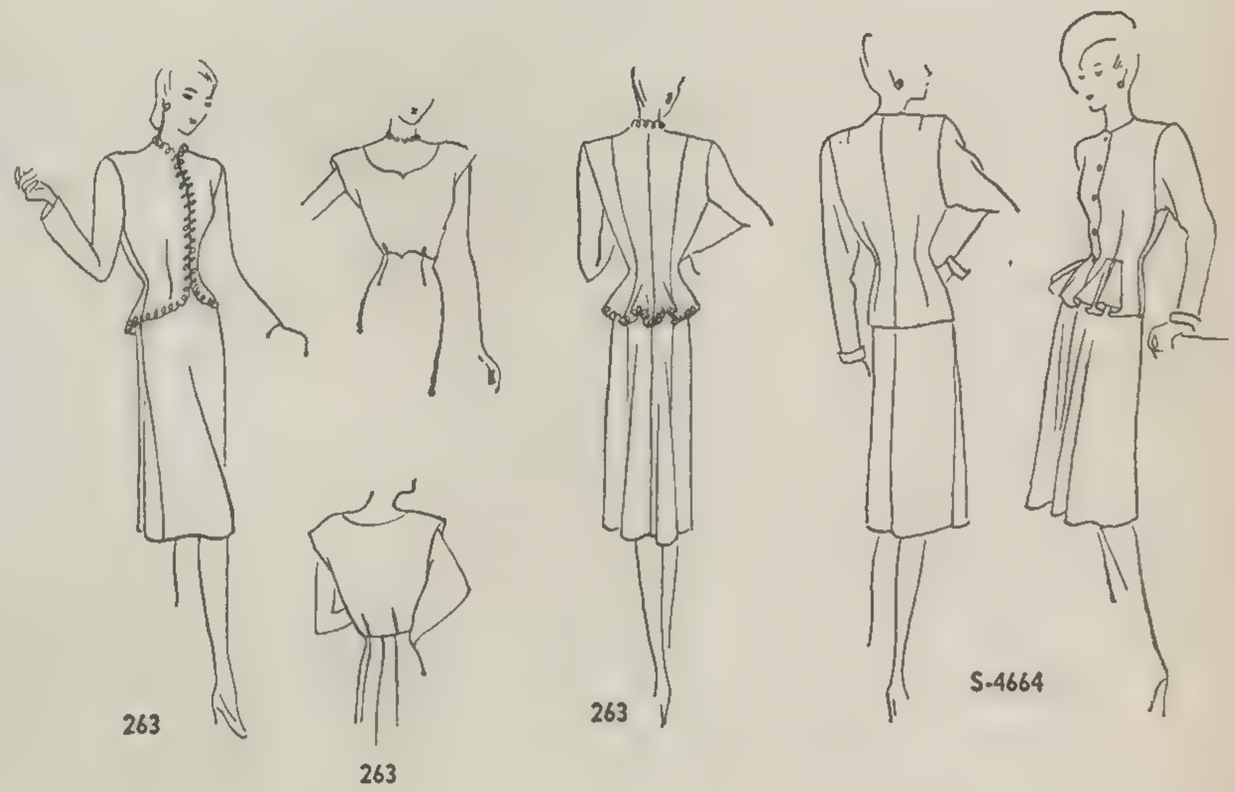
DESIGNS FOR DRESSMAKING



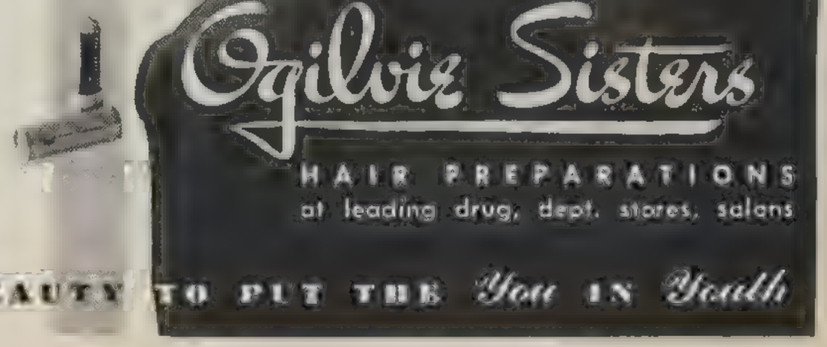
FURTHER views of the Designs for Dressmaking suits, shown on pages 152 and 153. The back-flared dinner suit (left) is Vogue Design 263; sizes 12 to 18 (30 to 36). It includes the design for the dropped-shoulder evening blouse shown above. The front-flared day suit (right) with deep armholes, unpressed box pleats, is Vogue Design S-4664; sizes 12 to 18 (30 to 36).

VOGUE PATTERNS MAY BE BOUGHT IN THE IMPORTANT SHOPS IN EVERY CITY, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 21 DUNDAS SQUARE, TORONTO, ONTARIO. PRICES OF PATTERNS WILL BE FOUND ON PAGE 208.

I call it
MAGIC MAKE-UP FOR THE *hair!*

. . . and it works a minor-miracle for everything I wear!

It's true! Fastidious grooming . . . sleek, soft hair, radiant with health and regular care . . . will help most when you want to be *fashion-perfect.* Ogilvie Sisters Hair Beauty Aids will help in making your hair gloriously beautiful . . . in keeping it lustrous and manageable. HAIR CARE BOOKLET ON REQUEST. Ogilvie Sisters, 604 Fifth Ave., New York 19, N. Y.



JUMBO HAIR PENCIL
Moisten the tip, touch up those grey wisps — and you've an alluringly youthful coiffure. Choose from six natural shades. $1.00 plus tax.

NEW HAIR BEAUTY TO PUT THE *You* IN *Youth*

REPORT FROM THE PACIFIC

(Continued from page 192)

ly, the front doesn't exist—not after an area or an island is declared secured, and the main military objective has been reached. Here, organized resistance has been annihilated, or has surrendered unconditionally. So the front has become a fluid line of patrols, engaged in mopping up isolated pockets of enemy troops. But men still get killed, Americans as well as Japanese.

Not more than twenty miles from Manila, in the Sierra Madre range, the patrols regularly sweat out Japs. Many of them took refuge in these convoluted hills, laced by the rivers that furnish Manila's water supply. Out toward the great Malikina watershed, in the middle of the Sierra Madre, the Japs fled before the fast-moving spearhead of the Americans, fled in thousands of confiscated civilian cars, which they jettisoned when the road dwindled into a mountain trail. Burned, abandoned villages line their route. In the rocky gorge of the Malikina River, the Japs dispersed, went in tight little groups into the hills. Now they must be driven out—killed, or forced by hunger to surrender. One U. S. division, the 35th, that fought through the Philippine campaign, has killed 21,000 Japs, has taken only 900 prisoners. Now men from this same division are roaming the hills, methodically digging out the Japs.

From Yaban Mountain, the highest spot in the neighbourhood, the next hill seems so close that a man feels he could stand like a Colossus astride the two peaks. But it took two days for an experienced company of trained jungle fighters to travel between the two mountains. The pitch of the hills is perpendicular. The sword grass grows waist-high. The bamboo thickets are unassailable barriers—too tough to cut down with a machete, too tightly locked together to let a man through, and sharp with thorns that cut deep infectious gashes. But the patrol made the trip, and removed the Japs from that unholy sanctuary.

Fifteen miles from Yaban Mountain, scouts recently reported a pocket of three hundred Japs. "Mopping up" that objective means a five-day march, and a major problem in logistics. Patrols without supplies are suicide. The Commanding Officer of the 38th worries little about his men's ability to clean out the enemy; what worries him is the problem of getting supplies to the patrol. There are no roads, and everything must go by native carrier. So, figures the commanding officer, he will send 190 combat troops to do the fighting. And along with them, at least a hundred Filipino carriers, with litters and medicine, machine guns, food. They will lead the water-buffalos, loaded with eighty-one-millimeter mortars.

The Jap snipers have lost none of their *(Continued on page 196)*

"...I'm in my late 40's, yet I pass easily for 37"

The above is typical of thousands of grateful messages coming to us over the last 8 years from enthusiastic users of ENDOCREME.

For this is now an established fact: To most women approaching middle life, ENDOCREME can bring benefits to the skin of face and throat to a degree hitherto thought impossible with cosmetics.

The reason is that great, modern scientific discovery, *Activol*** ... an effective replacement for woman's own natural skin-beautifying substance found only in ENDOCREME.

As ENDOCREME is absorbed by the skin, it thus helps nature restore normal growth to ageing cells and tissues. Fading skins thus tend to become firmer, fresher, smoother, more bewitchingly youthful in appearance and vibrant charm.

If your mirror warns, Madam, that your lovely skin is losing its youthful tone and texture, shouldn't you, too, start using ENDOCREME? Many report marked improvement in only 30 days. How better can any woman invest her cosmetic dollars?

Ask for . . and insist upon . . ENDOCREME at all better beauty counters. Also, ask for new ENDOCREME Hand Lotion.

30 days' supply $3.50, plus tax

Endocreme TRADEMARK

...in successful use since 1937

...the only cream containing *Activol***

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Hirestra Laboratories, Inc... *Beauty Through Science*... 551 Fifth Ave., New York 17, N. Y.

Your beloved Black Dress, wedged with color from shoulders to waist, and terminating in a flip of a bow — dramatic, slimming, smart. Of RAYLAINE tissue flannel, 40% Virgin Wool and 60% Spun Rayon. Black with green, chartreuse or red. Sizes 10 to 18. Under $10.

BY Joyce Hubrite

Hubrite Informal Frocks, Inc.

BOSTON • NEW YORK • SAN FRANCISCO

REPORT FROM THE PACIFIC

(Continued from page 195)

cunning. They will let the lead scouts through safely, will wait for the main body before they throw their grenades. But American jungle fighters are cunning too, and replacements learn fast. They move in staggered lines, a good ten paces apart, over the trailless hills. Crawling. Sliding. Hacking their way to the objective. When the main body has been out about a day and a half, the commanding officer will send a follow-up party, and another hundred carriers. If it's necessary, and if it's possible, parachute drops will be made. It will take the patrol five days to get in, a day or more to do the actual fighting. And then another Nip pocket will be neutralized. Most of the Japanese will be killed, a few will surrender. The proportion of surrenders is larger than it was, but still it is very small. There will be American casualties, too. And there may be only enough litters to take the wounded. The dead may have to wait around for later carriers to pick them up.

That's mopping-up, and that's what combat troops do in the Pacific war, long after the battle is won in the newspapers at home. If they survive, and wangle an overnight pass, they can go into Manila. According to one G.I., "that's better than nothing."

INTRODUCTIONS TO CAREERS IN FASHION

The sixth fashion training course—"Introductions to Careers in Fashion"—sponsored by The Fashion Group, will open on Wednesday, October 3. The course, a series of ten two-hour sessions will be held on Wednesday evenings in the ballroom (second floor) of Beekman Tower, 5 Mitchell Place, New York City.

New angles and additions will broaden the scope of the course this year. Changes in the fashion picture, especially those relating to fabrics and patterns, will be fully detailed.

The course will be staffed by experts in each phase of the fashion field, so that young fashion job-holders and students may glean direction and guidance for careers in fashion. Each individual evening's session will be headed by three experts who will outline the necessary background, training, and activities involved in each job area.

The subjects to be covered in the course are as follows: "Creating Your Own Job"; two sessions on "Jobs in the Field of Fabrics and Patterns"; "Jobs in Fashion Manufacturing"; two sessions on "Jobs in Stores"; "Jobs in Advertising" (other than stores); "Jobs in Public Relations"; "Jobs with Publications."

At the closing session of the course—December 12, a prize of a $200 War Bond will be awarded for the best essay submitted by a student.

The tuition fee is $15 for the series of ten two-hour sessions, or $2 for each individual session. Early registration is suggested because of limited seating facilities. Register at or through the offices of The Fashion Group, Inc., 9 Rockefeller Plaza, New York 20, N. Y. Circle 7-1734.

STYLED BY Godfried

MADE OF BUR-MIL QUALITY RAYON FABRIC

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. . . dressmaker artistry in its exquisite detail . . . the looped-shoulder look . . . the deep V slash in back. Of rich Bur-Mil rayon satin . . . with Alencon-type lace bodice, midriff, and hemline . . . appliqued in satin embroidery. White and pink. Sizes 32 to 38. At better stores everywhere. Astonishing at about 8.00

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CIVILIAN COMPLICATIONS IN PARIS

(Continued from page 156)

won't sell to her if she questions their food. They are rude and hurried. They go to the races, to the movies. They are rich—we can never be big enough clients to impress them. It takes all the maid's time just shopping. Everybody has priority over her: first the mothers of families, then the war-injured, then people with working cards. Then it's her turn, if some strong-armed person doesn't push in ahead. The maid, too, should be working; your clothes are unwashed, your house uncleaned, your lunch uncooked, while she waits for four potatoes here, a few grams of salt there. Once a week you have 120 grams of meat, chopped and beautifully moulded by a butcher accustomed to serving embassies. Every two weeks you have a piece of delicious fresh fish. For the most part you eat noodles (excellent with bits of mushroom), vegetables, fruit, and bread. You eat a great deal of bread, because you can get it, because it is good, and because you are very hungry.

But often, you sit down to prewar meals in other people's houses. You ask where they get their meat, their lobster. A haze comes over their faces. They mutter something about a little man. You shyly ask if he could stop at your house. They say that they will see. He never comes. It's like going to a new school and being left out of the secret society. You begin to realize that to live, you have to gather around you your own market group. To hold them, you must always buy, you must never haggle over the price or quality, you must take what they have, and you must flatter and play up to them as if they were the most desirable friends in the world. The little fish man, the little meat man, the butter and egg man, they are the important people to know.

New Code for Cooks

A friend's cook tells you that she picked up her best provider in the *Métro*. He comes every week with wonderful fresh eggs (30 cents apiece), butter like cream ($5 a pound), and fresh-killed baby lamb or fat chickens. When Marie's patrons entertain, she has melon, lobster, tenderloin that you cut with a fork, cheeses, ice cream. It is true that they can afford to eat at home only once a week and that it costs them roughly $30 a guest when they entertain, but the effect is gorgeous.

Vintage wine you can buy without tickets if you can persuade a wine merchant to bring it out of his cellar. It's like having money in the bank to keep it, so he gives up only a few bottles to old customers. You can't work any wine out of him if you can't produce the proper empty bottles. There is no question of exchanging a Burgundy bottle for a Bordeaux wine, or champagne *(Continued on page 198)*

There's more to buying a brassiere today than knowing the number of inches you measure around.

Four women can be "thirty sixes" yet according to their individual types, they might all need different *cup depths*. That's why BALI Bras are *made* in four cup depths:—A, small; B, average; C, full; D, extra full. Now what *your* figure needs to achieve young, uptilted curves might be a smaller *size* Bali but with a fuller cup. Or conversely, a larger size with a smaller cup. So ask your corsetiere to show you the BALI Bra for your particular figure soon . . . and let the wise, deft moulding of a BALI give you the lovely lines you've always wanted.

Buy your BALI by size and cup depth

Look for this trade mark—it is in every genuine BALI Bra . . .

THE Bali BRA REG U S PAT OFF

BALI RRASSIERE CO., Inc.

8 West 30th Street • New York 1, N. Y.

CIVILIAN COMPLICATIONS IN PARIS

(Continued from page 197)

bottles for Moselle. Your ration entitles you to a bottle of very sour table-wine a week, which comes out of a keg and for which you take any kind of bottle. You are entitled to no milk at all, although you can buy buttermilk and yoghurt without tickets, when they can be found.

You Give Up Entertaining

You give up entertaining, your social value is nil. In your own house, you can offer nothing to nourish the body. In other houses, you eat too much and grow drowsy, offer nothing to stimulate the mind.

The French come out better than you, because they've been living with these complications longer and have figured out ways of getting around them. Not only have they their own group of dependable tradesmen, but they get parcels from the country. The poor are helped by country relatives who mail them a ham, or sausage, or jam. The rich draw from farms with which they make arrangements, or from their own country properties. This system is intricate enough, for the boxes and string and papers all have to be mailed back to be used again and again.

It isn't only scrambling for food that takes up time in Paris. It's getting places. You walk, ride the *Métro*, or ride a bicycle, if you are lucky enough to have one and brave enough to get on it in traffic. The bicycle is the fastest means of transportation. Of course, there is the irritation of locking and unlocking it, and the mental anguish every minute your bicycle is out of sight, for fear it is being stolen ($300 is the replacement price); and there is the problem of bicycle grease on your legs constantly. All of your precious cleaning fluid goes to taking it off. The *Métro* is a blessing, except that you often come out soaking wet with perspiration, with your hat over your eyes. Luckily, walking is heaven in Paris in the summer. It's not too hot, the trees are lush, the beauty of the place is breath-taking. But it doesn't get you far. If you make two or three appointments you have a frantic day. Your actual working day, unless yours is a complete desk job, doesn't amount to more than three hours; the rest of your time is consumed in getting to and from your office, to and from appointments, home to lunch and back again. Most of your appointments must be in the afternoon because in the morning it is practically impossible to find anyone in. Through the entire month of August, it is impossible to find anyone in at all.

Bicycle to Dinner

Transportation cuts down your social life as well as your working life. You are *(Continued on page 199)*

When you see the superb man-tailoring with the supremely smart shoulder line and the new arrow slotted pockets, you'll count on wearing your ***"Borrowed from Brother"*** coat for every occasion.

Complete with shoulder straps for casual wear and luxuriously lined with Rayon Satin, ***"Borrowed from Brother"*** is the coat you've always wanted. Rich fleeces, velours and suedes in Tartan green, Jet black, Teal blue, French Beauty red, or Cocoa brown at $25-35.

WRITE: D. B. ROSENBLATT, INC., DEPT. V4, MINNEAPOLIS 1, MINN.

CIVILIAN COMPLICATIONS IN PARIS

(Continued from page 198)

invited to a party for the Pacha of Marrakech, with the possibility of wearing full evening dress. But how do you get to the party? You walk in the rain, holding up the yards of old Balenciaga skirt with one hand and an umbrella over you with the other. You bicycle to most dinners, and quite happily—your diet needs every invitation to supplement it.

Your house runs smoothly until the radio burns out or the electric switch goes dead. You think of the signal corps, the engineers, all these army people, who took such good care of you, and you wait until the local French electrician gets back from his vacation August 30th. You send your dress covered with bicycle grease to the cleaner. Two months is the best date you can get for its return (oh, for the can of high octane in which you used to dump your uniforms!). Moths fly confidently from closet to closet, knowing they are safe from army D.D.T. spray guns. There isn't a moth ball in Paris to scare them. It takes from three to six weeks to get sheets back from the laundry, and when they come, they are grey and foul-smelling, from being washed without soap in community tubs. You tell the maid to change your sheets only every two weeks, and you never go to bed with cold cream on your face. Given a choice between wrinkles and a greasy two-weeks-old sheet, you take wrinkles.

Your telephoning takes so much time, so much patience, that you give it up. The days when you could pick up a military phone and get London, Cannes, Frankfort, are gone. You dial at least three times for every local number because the system is so worn out that numbers don't click half the time. A long distance call takes all day. Mrs. Harry Hopkins, on her recent visit here, said that the true brush-off was to tell anyone in Paris that you would telephone him.

Your whole energy is spent circumventing the complications of living. Your whole income goes in paying for circumventing them. You do no shopping, you go to no restaurants, no movies. You're not unhappy because you are so busy just living.

If you come in from the country on a train with baggage, you pay a porter five hundred francs to carry your bags home in the *Métro*.

[EDITOR'S NOTE: *Bettina Wilson was, before the war, a member of Vogue's staff in Paris. Three years ago she joined the American Red Cross, has worked in North Africa, Italy, and France. Now out of uniform, she is in Paris as Vogue's French Correspondent.*]

Off-face tucked felt with "gold" bugle beads. Black or brown, $13.75. *Other colors slightly higher.*

At fine stores or write direct:

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Back-buttoned fencer's suit designed by Vera Maxwell

THE FENCER'S WAIST . . . A FRANCETTE SILHOUETTE

Lean, lithe, with a slim little fencer's middle . . . that's the look of you in a Francette. Today's fashions keep no secrets, where bulges are concerned . . . but Francettes do, re-routing them in lovely, long-line curves. Fine corset fabrics plus the strategy of elastic panels and insets are the secret of Francette flattery. At leading fashion stores from $10 to $30.

Francette Foundations

105 Madison Avenue, New York

GOSSIPY MEMO FROM PARIS

SEEBERGER

Tie-clip from Hermès—used in a new way

HERMÈS' latest idea: placing his men's tie-clips (very simple, spur-shaped ones) at the ends of shirt sleeves to hold them rolled up over the elbows. The shirt in the photograph above is of navy-blue linen. The very short shorts are of Rodier's piqué.

• *Housewarming.* Henry Farré, who creates and manufactures gloves for Hermès (his main client who takes three-quarters of his production) and who also creates gloves for the big couturiers and men's-wear-shops, has installed his factory in the Prince Orloff house on the *Faubourg St. Honoré,* almost at the corner of the *Avenue Hoche.* Here, in a suite of magnificent salons, with windows fifteen feet high, decorated with woodwork of the time of Napoléon III, M. Farré will hold a housewarming in September.

Farré's theory is that the creators of accessories *de luxe* should work in an atmosphere *de luxe.* He has brought to Paris from his St. Junian factory in Limousin his chief cutters, masters of the perfect technique of that region renowned for its leatherwork. The Paris staff of men and women will work under their direction.

The workrooms and salons of the new factory are in the Napoléon III style...all the flourishes and ornaments of the period are preserved and improved under a light coating of modern paint—in wonderful colors. The big reception room is pearl-grey, enhanced with white. The chairs—a family inheritance—are Louis XVI gilded wood. (A woman artisan sits working by a window in the reception room, in order, as M. Farré explains, "to give the atmosphere of the 'artisanal' character of my enterprise.")

An innovation of the factory is a department for gloves "*sur mesure,*" a service connected directly with Hermès. Clients who order gloves at Hermès will be sent to Farré, where plaster casts will be taken of their hands (in a pale-blue consulting-room, outfitted like a surgery), and a specialist will make fittings. But, commercially, these customers will remain Hermès' clients.

"I wish to keep the character of a wholesale house," affirms M. Farré. "No—my collection is not yet begun. Up to now *(Continued on page 201)*

LEONID de LESCINSKIS

presents

PERFUME No. 9 and EAU de FLEURS (Cologne)

Renowned for years among the elite of European capitals; recipient of the highest awards when exhibited in Rome and Paris.

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PARFUM No. 9 $9.00 to 1.25

EAU DE FLEURS (Cologne) $1.75 to 1.00

Plus 20% Fed. Tax

GOSSIPY MEMO FROM PARIS

(Continued from page 200)

I have been busy with the arrangement of the premises. I shall use only the best leather. I shall have lots of shell, wood, and mustard colours. For the Couturiers, I will make presentation gloves for the mannequins, and only one exclusive model, in an equally exclusive colour. I will open in September with a showing of models—strictly upon invitation."

• *Girls in long dresses.* The son of the Sultan of Morocco, who accompanied his father on his trip to France, expressed the wish to meet the youth of Paris. A ball was hurriedly organized at which young society girls were to be presented to him. But protocol required that the young girls appear before the Imperial Prince in *long* dresses. Long dresses? These young girls, who were about twelve or fourteen years old at the declaration of war, had never worn long dresses. Where and how to find them? For three days before the ball, all these young persons were doing their utmost to solve the problem!

• *Summer Shoes.* During the warm days in Paris, women wore no stockings, sandals, and very cut-out shoes.

We have already mentioned shoes made entirely of braided cord. An artisan, Christiane Du Loup, Cedric's designer, who, since the war, and until the house resumes its activity, works at home, makes summer shoes, the upper parts of which are crocheted ...a bit of straw and a bit of flax of the same colour crocheted together. The flexible soles are made of straw reinforced with a layer of India rubber. These shoes are very pretty in black, in natural colour, or in dark red. They were inspired by Roman sandals. Mlle. Du Loup makes at-home sandals also, in black velvet with very thin soles, and strip-straps of black stretchable ribbon. Lola Prusac makes the same kind of sandals with thick and flat soles, in braided palm-tree fibre, coarse and rustic. The soles are affixed by raffia braids or by braided cord.

• *The History of an American Lunch in Paris.* On his return from New York, Lucien Lelong was invited to luncheon by Michel de Brunhoff and Lucien Vogel. A table was booked a week in advance at a restaurant. On the day of the luncheon, by way of precaution, a telephone call was made to the restaurant. No answer.... A messenger was sent: a placard on the door advised that the restaurant was closed for lack of food....

For two hours every restaurant in Paris was called up—but to no avail. Some were booked up, some closed for that day, and some—for lack of food or for having violated the regulations—closed for good.

At 12:30, an impromptu luncheon was served at Michel de Brunhoff's house—with corned beef and tomato sauce sent by *you* from America!

TRAVEL SHIPSHAPE...WINSHIP SHAPE

Now . . . in three smart fabrics . . . the

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classic in line, tailoring and good taste. Sizes 10 to 20.

Rayon crepe in red, gold, green, chocolate or black 12.95
Rayon gabardine—crease resistant—in red, gray, gold or blue . . 12.95
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FLANNEL
IN A JOAN NORTON IRWIN DESIGN

Talented designer working with wonderful fabric—result; something pretty special. For college wear, her typically young and simple dress, in the beautiful and trustworthy Botany Flannel, 100% pure virgin wool, a real prize in this era of scarcity. Chamois or mauve. Sizes 9 to 15. 22.95. Mail orders 15c extra

MARY LEWIS

746 Fifth Avenue, New York

THE QUEEN OF THE ARABIC SCREEN

She's the singer, Om Kalsoum—plump, proper, powerful as hashish

By Hal Lehrman

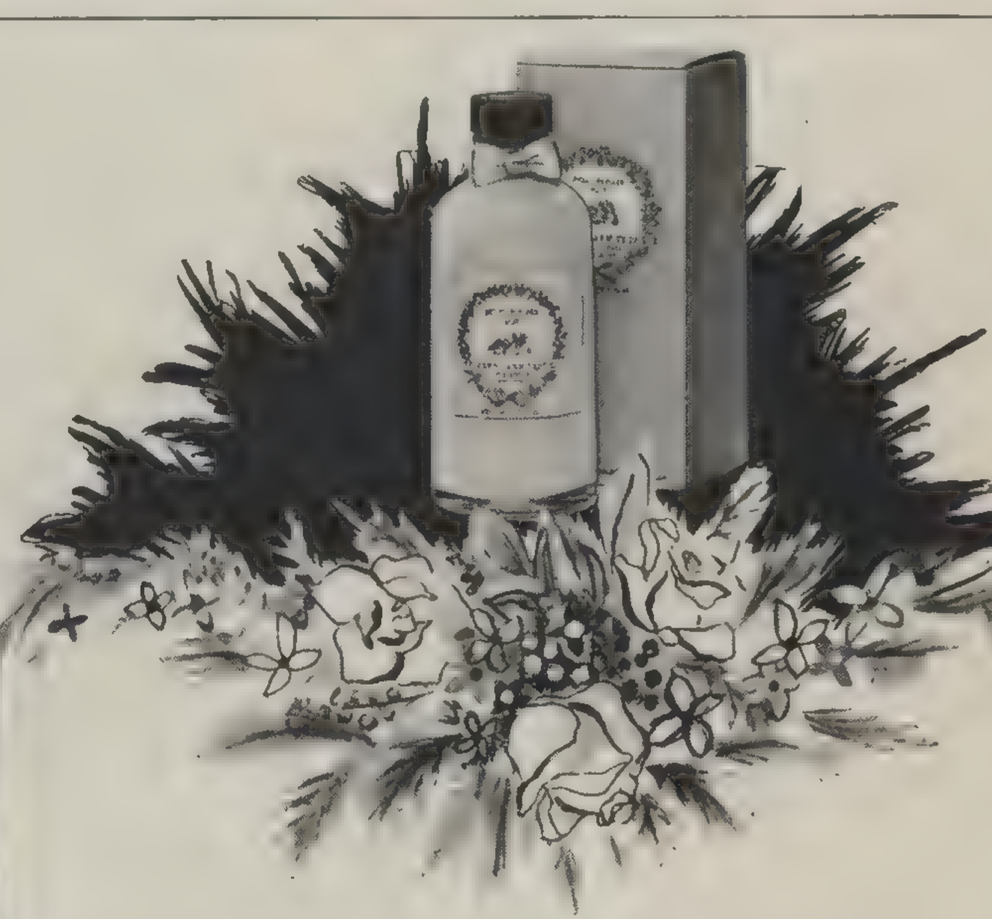
CAIRO—When she sings, sheikhs mount on the concert hall benches and hurl their parasols toward the sky. On the heads of princes royal, the tarbooshes quiver with delight. In the 15-piastre rows at the back, the hashish-smokers howl, charmed by the mixture of drug and melody. And off in the remote oasis, the Bedouin pounds on his magic radio box.

She is Om Kalsoum. She is Araby's equivalent of the World Series, the Savoy Ballroom, the Army-Navy Game. Most honoured of all women, in a world where girl-children are still spat upon, she holds decorations from every government between the Nile and the Gulf of Oman. She wears only the Order of Kemal, conferred by the young Egyptian king; he himself carried the blazing diamond star out of his palace, and gave it to the singer at the close of a song.

Om Kalsoum is the queen of the Arabic screen. Her recordings sell by the million. She went on strike against the Egyptian State Broadcasting Corporation for a flat rate of $1600 a program, and the Egyptian Parliament debated a bill to finance her as an institution. She has earned and spent more money than any other woman in Egypt, and more than most men. She is the best-dressed woman in the Southern Mediterranean. By Egypt's poor, who have learned the jargon of Western soldiery, Om Kalsoum is called familiarly, lovingly, "O.K." The rich, who acclaim her elevation of Islam's music to the concert stage, call her *Bulbul al Sharq*—the Nightingale of the Orient.

Her fame began twenty-eight years ago, in the fly-specked village of Simbelwein, off the eastern arm of the Lower Nile. She was twelve then, and she had already learned all the verses of the Koran by heart. Her father was the *ma'zoun* (the half-lettered man of an Egyptian hamlet who studies briefly at the Moslem university of Azhar in Cairo, and comes back to his native place to help marry and bury his neighbours).

Moslems celebrate weddings and funerals with songs—the same songs. Each locality has its own list of saints, whose rhymed lives are memorized, like the chansons of the jongleurs in antique France. These songs Om Kalsoum knew, as did her brother Khalid, but he had an indifferent voice, while hers *(Continued on page 203)*



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THE HERB FARM SHOP, LTD.

347 Fifth Avenue, New York 16, N. Y.

THE QUEEN OF THE ARABIC SCREEN

(Continued from page 202)

was cadenced and piercing. So her father began taking her to the religious feasts to sing with Khalid. As she grew, her art grew with her, until her father and Khalid let her sing alone, and contented themselves with plucking the five strings of the melon-shaped *oud* and blowing the high-pitched reed of the *nye*. Her fame spread, and other villages asked for her services.

Then one day when she was seventeen, Wahib Doss, a young Christian Coptic lawyer, heard of her. Doss, who is now a substantial Senator in the Egyptian Parliament, had many dilettante friends, bachelors like himself, interested in the advancement of Oriental arts and letters. One of their pensioners was Abou el Ala, once a great Egyptian singer. His voice had faded, but his knowledge of music was deep. Doss brought Om Kalsoum to Cairo, and sent her to study with Abou el Ala.

It was a dangerous experiment. Om Kalsoum had grown up untutored in the lore of music. What she knew she had invented. Study might confuse and not perfect the natural instrument. But she learned and understood. Abou taught her to play the *kanoun*, the horizontal harp. He explained the intricacies of the Eastern monody, showed her tricks of pitch and phrasing, spun a golden web of tradition around this music she had inherited by instinct. Though she still sang only from the Koran and the corpus of saintly epics—her devout father was always with her, and vetoed songs of love—she became a favourite of the salons. By 1928, an hour of her chanting in a rich man's house was worth a hundred dollars. The phonograph companies began bidding for her, and she made one series of thirty-six recordings for $1500 apiece.

Om Kalsoum promptly brought her family to Cairo to share in her fortune. She installed her parents, her brother and a sister in an apartment in the fashionable Zamalek district, and packed some ragged nieces off to good schools. When she began her radio broadcasts, and money poured in from everywhere, she extended her bounty to her ancestral village, which teemed with aunts, uncles, and cousins. For all of them she bought land, and overnight they became proprietors, no longer back-weary farmhands. By now she was a *grande dame*, and she built a handsome pink three-story house at Zamalek, on the Nile. The ground floor is permanently reserved for her country kin, who may come at will and stay as long as they please. Till her father's death in 1933, she turned over all her income to him, and asked him meekly for pocket-money.

In 1940, when Om Kalsoum started making films, her riches took on the proportions of an Arabian Nights dream. She has averaged a film a year. In each, she *(Continued on page 204)*

SILHOUETTES OF YESTERDAY *and Today...*

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THE QUEEN OF THE ARABIC SCREEN

(Continued from page 203)

inevitably plays a singing slave-girl, the property of some fabulous caliph. The pictures are uniformly mediocre, except for her songs, around which plot, characters, and audiences revolve. Her latest film, soon to be released throughout the Middle East, is called "Salamah," and she plays the title rôle. "The hero is named Abd Rahman," she explained. "He loves the slave-girl but is too poor to buy her from her master, the Caliph of Damascus, in whose army Abd Rahman is a lowly officer. He is also too pure to take her without marriage, though she is willing. So he goes out to battle, and wins her as a reward for his bravery. But when he returns to the palace to claim her, he dies from his wounds on the steps." Abd Rahman is played by an unknown, Yahia Shaheen. This is his first important part. I asked why such a big rôle was given to a novice. Om Kalsoum replied, "None of the prominent Egyptian actors looked pure enough."

Om Kalsoum is a stocky woman with light copper skin, faintly kohl-tinted eyelids, and ink-black hair. She is distinguished, but not beautiful. Yet when she sings she seems to her legions of devotees the most radiant creature ever devised. She and they are transformed. The world's problems and boredoms vanish. Perhaps the secret of Om Kalsoum's fascination lies in her music's shadings and quarter-tones, and in the magic of her breathing and articulation. One night an Egyptian savant, who had spent years in Europe studying musicology, listened to Om Kalsoum for five minutes and found himself wailing and moaning with everyone else.

This tendency toward violence that Om Kalsoum inspires once caused a first-class crisis for the American University in Cairo. She was booked for a monthly concert in the University's Ewart Memorial Hall, an august auditorium where artists like Rubinstein, Casals, and Szigeti had played. The University was enthusiastic over this chance to strike a blow for Arab culture: Om Kalsoum was something altogether different from the common tavern performer, and perhaps—under the auspices of so impeccable an institution—the point could be proved to all Egyptian orthodoxy.

Well, the recitals began, and so did the crisis. Never had Memorial Hall witnessed such goings-on; never had it had such mixed and demonstrative audiences. The program was broadcast, and the screaming went out over the air; enraged patrons of the University came in to protest. The Christian Coptic community was even more upset than the Moslem; there was even a threat that the Coptic Church might excommunicate the University grounds, down to the last laboratory. It wasn't only that the *(Continued on page 205)*

THE QUEEN OF THE ARABIC SCREEN

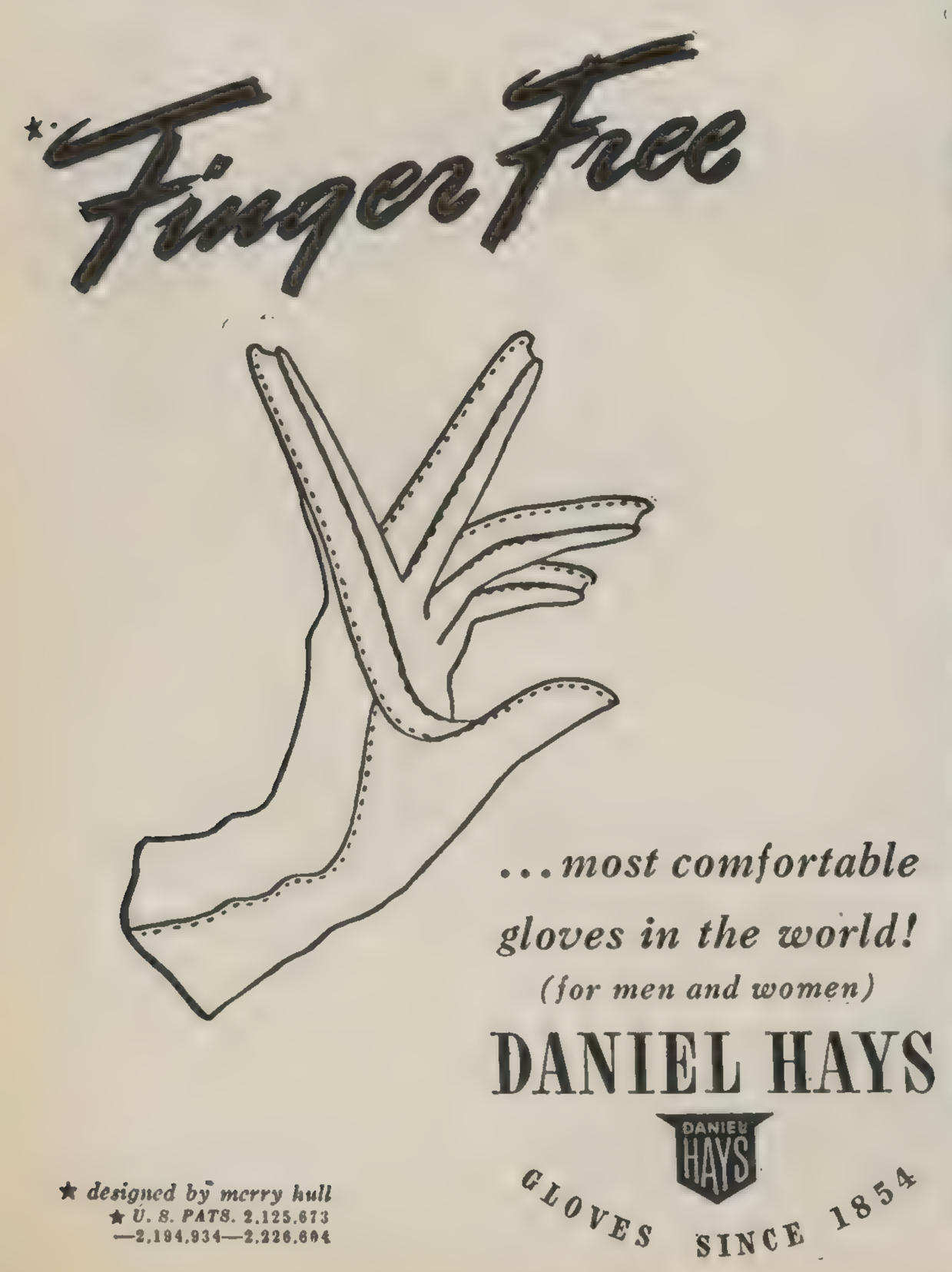
(Continued from page 204)

audiences were so profane. The complaint was that the songs were profane, too. The American faculty, all skilled Arabists, listened hard but couldn't find a flaw. No, said the critics, it's not in the words, it's in the intonation. At length the faculty, finding that most of its time was being consumed in meetings with irate committees, called the whole thing off.

Despite the emotions aroused by her singing, Om Kalsoum's private life is beyond reproach. She doesn't drink or smoke. On the stage she wears high-necked evening gowns with sleeves down to her wrists. She is deeply religious and patriotic. When Ahmed Maher Pasha, the Prime Minister, was assassinated late in February, she went into mourning for forty days, though she had scarcely known him. (She sang only once during this period, and then only by royal command.) She is so sensitive about her singular public position that she never accepts invitations to a bachelor's house, no matter how many people may be there. When I asked her why she had never married, she said a bit wistfully, "Because a husband will not tolerate a wife's career."

Recently Om Kalsoum wrote a piece for an Egyptian magazine, analyzing her own sensations while she sings. (She is, incidentally, one of the best writers in a new school whose style is less Koranic than Biblical.) Perhaps she there gave a clue to her own mysterious magic: the intensity of identification between the artist and audience. She convinces her listeners that she is not singing, or telling a story, but is actually living it, and that they are sharing the experience with her.

"When I was a child," she writes, "I did not know what I was singing. I did not taste the sweetness of the melody on my lips, or feel the throb of the rhythm in my heart. I sang at the *afrah* (wedding) and prayed that a dispute might arise among the guests so that I might rest from my singing.... Then I grew older, and my understanding increased with me.... Sometimes I am in poor spirits. I go on the stage only because of duty. But when I open my mouth, a tear, a wandering tear, comes into my eye and I sing for myself and I am alone in my song. Then there are other times, when all the world is singing with me. The birds sing; the leaves of the trees grow green; the breezes dance with the branches to the music of the birds; the flowers sleep contented and the earth is filled with my joy. Then I remember my beloved, and ask: where is my beloved in all this joy? I cry: answer me, tell me where you are. And there is no reply. The sun goes down; the green of the land fades to desert; the dancing breeze dies and the branches die and the leaves of the trees turn brown; the birds weep; the earth grows cold. There is no Spring without my beloved."



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WASHINGTON LETTER

By Evelyn Clark Emmet

SUMMER hit Washington with a full smack, but I don't mean the heat. I mean the women. They went. Like Kipling's India, where the women and children take to the mountains for the hot months. The restaurants were quite empty of the shrieks and the hats, the men rattled around in lonely houses, the carpets up, the curtains down. The stage that floats on the Potomac back of the Lincoln Memorial had wonderful concerts three nights a week. The seats and all outlying lawns jammed with talkative listeners (men and "women who work"). You could rent canoes, and hear the music. With a basket supper and a sunset letting pink into the water, we heard Percy Grainger play; Dorothy Maynor sing; and one night that amazing nineteen-year-old Eugene Istomin play Chopin.

People are far more cynical here than in most places. None of the fine white fire that burns in New York's intellectuals. Russia is always the main topic. It seems settled that she must have a "friendly" western front, including Germany; that she will spread through China seems imminent. Even to those not afraid, she presents a huge problem. Much credit was given to Harry Hopkins for his job in explaining to Stalin that what Stalin reads in the Hearst-Patterson-McCormick press is not the voice of the U. S. government. To a Russian, to whom the papers ARE governmental opinion, these American papers are serious smoke where there must be fire. No wonder they are scared of us!

War Criminal Trials

Everyone talks about the big Berlin trial of war criminals. Mrs. Jean de Bekessy's husband (she was Eleanor Hutton, daughter of Mrs. Joseph Davies, and he was known here as the Austrian writer Hans Habe) is now editing eleven German papers for the U. S. Army. Colonel John Hay Whitney tells of visiting German underground airplane factories where slave labourers still live in dark terror, armed with sticks and stones.

The guest list of the Italian ambassador's first official dinner included the Papal envoy, Father Walsh, the London Poles-in-Exile minister, and Will Clayton. So we give you the new Italy. Did you read about the German colonel who was court-martialed last year because he had said the best way to prevent the next war was to kill all the German corporals in this war? All of those RCAF boys who enlisted early to get to England are now re-enlisting to get over to the Pacific—both acts way beyond the call of duty.

Service Centre

I went through the United Nations Service Centre the other day, that big building near the station, where they do a hospitality job for servicemen that should put New York to shame. Besides the obvious recreational services of tickets to parties and movies, and a place to read and drink, they house five thousand men, run several cafeterias, provide a dozen phone-booths, do mending and button-sewing, have plenty of *(Continued on page 207)*

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WASHINGTON LETTER

(Continued from page 206)

showers and cots for naps between trains; a nursery equipped for 25 babies; and all opened twenty-four hours a day. Right now they are jammed with returning men, the well and the wounded, and report that many of our men fresh from Nazi prisons, were scared to go back home; they had been told by the Nazis that they would have to wear the coward's yellow band in the U. S. A.

That other United Nations Club, elegantly housed in the ex-Czarist Russian embassy is an example of the transient glamour population. It was started and is run by two women, Merideth Howard (actress Mary Howard's sister) and Suzanne Rosenberg, with State Department blessing. Recently lunching in their small restaurant were General Chiang Chen, head of the Chinese Military Mission, Lady Mary Abel-Smith, daughter of the Athlones', Mme. Mora, the Chilean Ambassadress, and Christian Pineau, French Food Supply Minister, who was over here, as you saw in the papers, to get food from us for a very desperate French winter ahead.

That's the fantastic thing about this place. You are always sharing polite meals with people fresh from a three-thousand-mile airplane trip, and from death. Pineau was just out of Buchenwald prison, two years of horror for having been a leader in the resistance movement. He pointed out that fifteen of de Gaulle's eighteen cabinet members were in the resistance. At dinner sat next to Count de Lubersac, a charming, quiet Frenchman, also here after fourteen months in Buchenwald. He is talking all over the country, telling us what the Germans are really like. He hates them. They imprisoned his wife, too. He told me the first American to walk into the camp was an old friend of his! I asked him what he wanted most when just released. He said "To see men with hair on their heads and beards—for we were all shaven."

Of our own men, back in droves, those who have the bravest tales to tell are members of O.S.S. who parachuted into enemy territory. And if there hadn't been a war, most of them would still be in law offices or on the Stock Exchange.

Women planted in Washington make a conscientious effort to hold salons, and some succeed. But even when they revert to the usual dinner party faces, the politician and the columnist is grateful to be included. War work is a must with Washington women, and some like Mrs. George Garret, Mrs. Walter Lippmann, Mrs. Artemus Gates, and Mrs. Archibald MacLeish are at the Red Cross full time. The newest services are for wounded men, and the nine nearby military hospitals get entertainment five days a *(Continued on page 208)*

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WASHINGTON LETTER

(Continued from page 207)

week, via a committee run by Mrs. Charles Harding and Mrs. Douglas Fairbanks, junior, while Arts and Skills are headed by Mrs. Robert (Katherine) Dunlap (who wrote enchanting novels around her place in France).

Restricted Movies

I saw two War Department movies "restricted" (God knows why) to wounded men only. One explained neurosis, as something not to be ashamed of, but just a breakdown that comes to any man who has reached his own limit for bearing fear. The other was for amputees, showed the many appliances that give them substitute legs and arms, and also went into the psychological hazards. It showed in story form that they can still make a hit with the girls, still get good jobs. It interviewed many men back on good jobs, including Charles Bolté, head of American Veterans, and the Russian ace and inventor Major de Seversky. (Each has lost a leg.) Henry Ford will supply all extra appliances needed for an amputee to drive his car—free. All this attention to veterans is nice until you see the hard time the Red Cross has in getting volunteers to work with veterans of World War I.

Washington is still desperately overcrowded. Three thousand rooms were needed for government workers this week, and none available. And so people are still desperately rude. An English officer gently hinted that Londoners in their fifth year of blitzing still had their manners. I know of one enforced inhabitant worm who finally turned, and now happily reports every taxi driver who refuses to pick him up, every bus driver who refuses to stop when he rings, every waiter who won't wait.

Playing politics, defined by some as getting along with people, is the ability most likely to succeed in Washington. Plain facts, hard work, high ethics take second place. Thousands of able men, many peacetime heads of large firms, are temporarily put into inferior jobs by bureaucrats who are having their day. All this adds to the grumblings.

People read more books here than in any other city. (Brentano's have eight shops here compared to one elsewhere): escapism for the preponderant white collar minds. More liquor is sold here per person than in any other city: escapism for everyone. But there are two sure things all camp-following women get to know while in Washington: at least one Senator, and how to cook.

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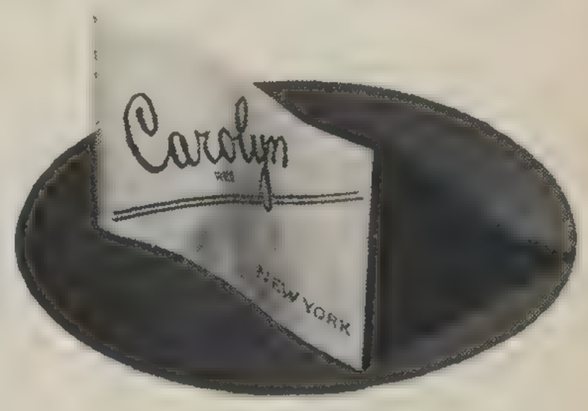

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"GENTLEMEN, YOU ARE AT ORAN" 1945 VERSUS 1942

By Richard L. Plaut

THE Lieutenant, still bristling with the snap of Officers' Candidate School, stepped aboard the C-47. "Gentlemen! May I have your attention for just a minute, please? You are now at La Sénia Airport, Oran. The Air Transport Command hopes you are having a pleasant voyage. You will be here approximately forty-five minutes. You will be conducted to the snack bar, those of you who wish to have early breakfast. You will reassemble in the main waiting room at exactly 0355 hours to resume your journey. Thank you!...Oh! I see we have a revenue passenger aboard. Sir, may I verify your ticket, please?"

A man in a grey flannel suit in the file of mixed American, French, and British men in uniforms, handed his ticket to the Lieutenant, and walked off the plane, blinking in the glare of the great beacon light on the roof of the station Operations Building. Ahead, in the brightly lit waiting room, he could see a great, gaudy-coloured map of the fighting fronts, in the manner of Tony Sarg.

The room was attractively furnished in dark, stained wood, the two long counters, marked "Transient Service" and "Tickets," manned by young Americans in immaculate O.D. His mind returned to another day in this same room, himself in unimmaculate O.D., stumbling through the piles of dust and rubble. The room then was just as the hastily departing French occupants had left it a day or two earlier, after a business call by some planes marked with white stars in a blue field, followed by some earnest young Americans on foot and in olive-painted vehicles, also marked with white stars.

His mission had been to find a spot, not too encumbered with débris, where his Colonel could both rest his weary body and set up an office from which to run this field. His mind kept going back, now, to the day before that: the march, first along two miles of concrete quai; then uphill, past the fort of the *Légion Etrangère*, the angry faces on the *légionnaire* sentries who, only a few short hours ago, had ceased firing officially on *les Américains*. Angry not because they hated Americans, but because they just hated to cease firing. Then past that spot, already dotted with some 800 brand-new wooden crosses, sprinkled with a few six-pointed stars, where lay some 800 young Americans, the toll needed to convince the men of Vichy that this was 1942 and no token visit.

The march went on and on. Always uphill. Always the broiling African sun. And *(Continued on page 210)*

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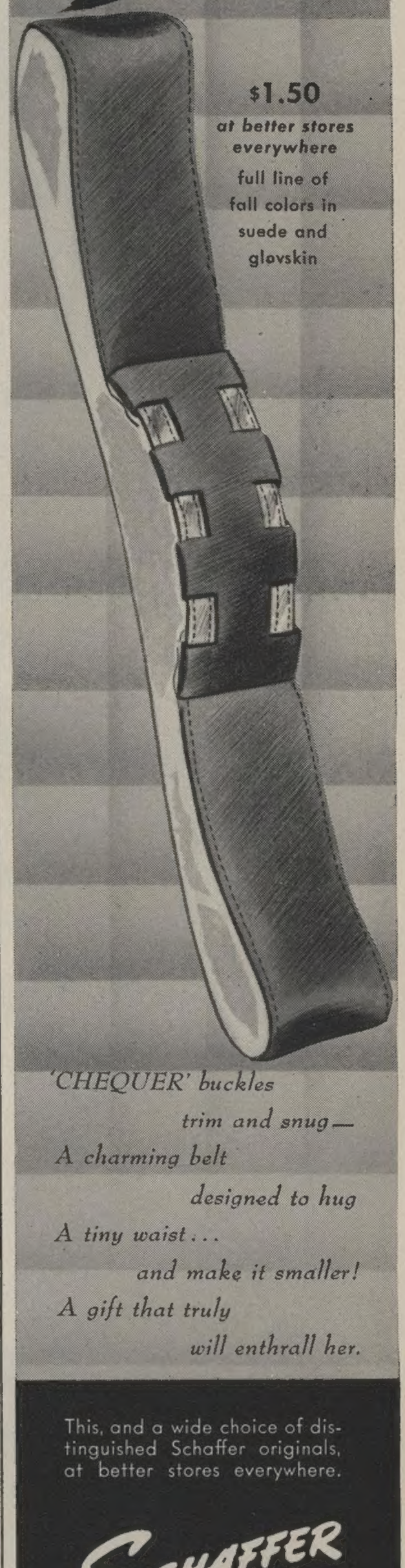

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"YOU ARE AT ORAN"

(Continued from page 209)

always the strap, web, the bag, the musette, cutting into shoulder blades. Red African dust, the occasional whine of a sniper's bullet, the inevitable Arab urchins on the road giving the V-sign, and holding out welcome oranges with which to quench thirst. Finally, after what seemed many times the fourteen miles that it was, there came in sight the bombed-out hangars and barracks of La Sénia.

Now, in 1945 the man in the grey flannel suit walked into the room marked "Men" and saw a vision of shiny Yank plumbing. He followed obediently into the snack bar, something like a first rate coffee shop in Des Moines. The pretty little French waitress, smiling her laboured "Weel you have your haigs hup hor hover, Sirrr?" placed a plate of white bread and fresh butter on the table.

He remembered the last time he had eaten on this same spot. Then, standing ankle-deep in mud, in the almost inevitable North African fall drizzle, amid the confusion of a readying truck convoy, he had eaten his Thanksgiving dinner of cold C-rations from a can. That meal had been interrupted by, "Captain, here's a cable for you." He remembered his almost hysterical half-laugh, half-cry, upon reading, "Daddy, what do you want for your Christmas present?"

The man in grey flannel finished breakfast, walked through gravelled walks, lined with low palms, past the Operations Building, to await the benevolent attentions of the snappy young lieutenant with the mark of O.C.S. still upon him. "Gentlemen, your plane is ready to depart. You will fasten your safety belts when taking off and landing. There will be no smoking when taking off and landing. Your next stop will be Algiers. The Air Transport Command wishes you a pleasant journey."

FASHIONS: JUNIOR GRADE

The pink and black checked suit shown on page 158, and the grey felt beret shown on page 159, can be found in many shops throughout the country. Listed below are some of the shops which carry them.

PINK AND BLACK CHECKED SUIT

Atlanta, Ga.	Frohsin's
Baltimore, Md.	Hutzler Bros. Co.
Boston, Mass.	R. H. White's
Cleveland, Ohio	Wm. Taylor Son & Co.
Denver, Col.	The Gano-Downs Co.
Hartford, Conn.	Sage-Allen & Co. Inc.
Indianapolis, Ind.	The Wm. H. Block Co.
Kansas City, Mo.	John Taylor Dry Goods Co.
Little Rock, Ark.	Pfeifer Bros.
Syracuse, N. Y.	The Addis Co.

GREY FELT BERET

Birmingham, Ala.	Burger-Phillips
Dallas, Tex.	A. Harris & Co.
Fort Worth, Tex.	W. C. Stripling Co.
Louisville, Ky.	H. P. Selman & Co.
Oklahoma City, Okla.	Kerr Dry Goods
Richmond, Va.	Thalhimer's
Tulsa, Okla.	Seidenbach's
Washington, D. C.	Lansburgh & Bros.

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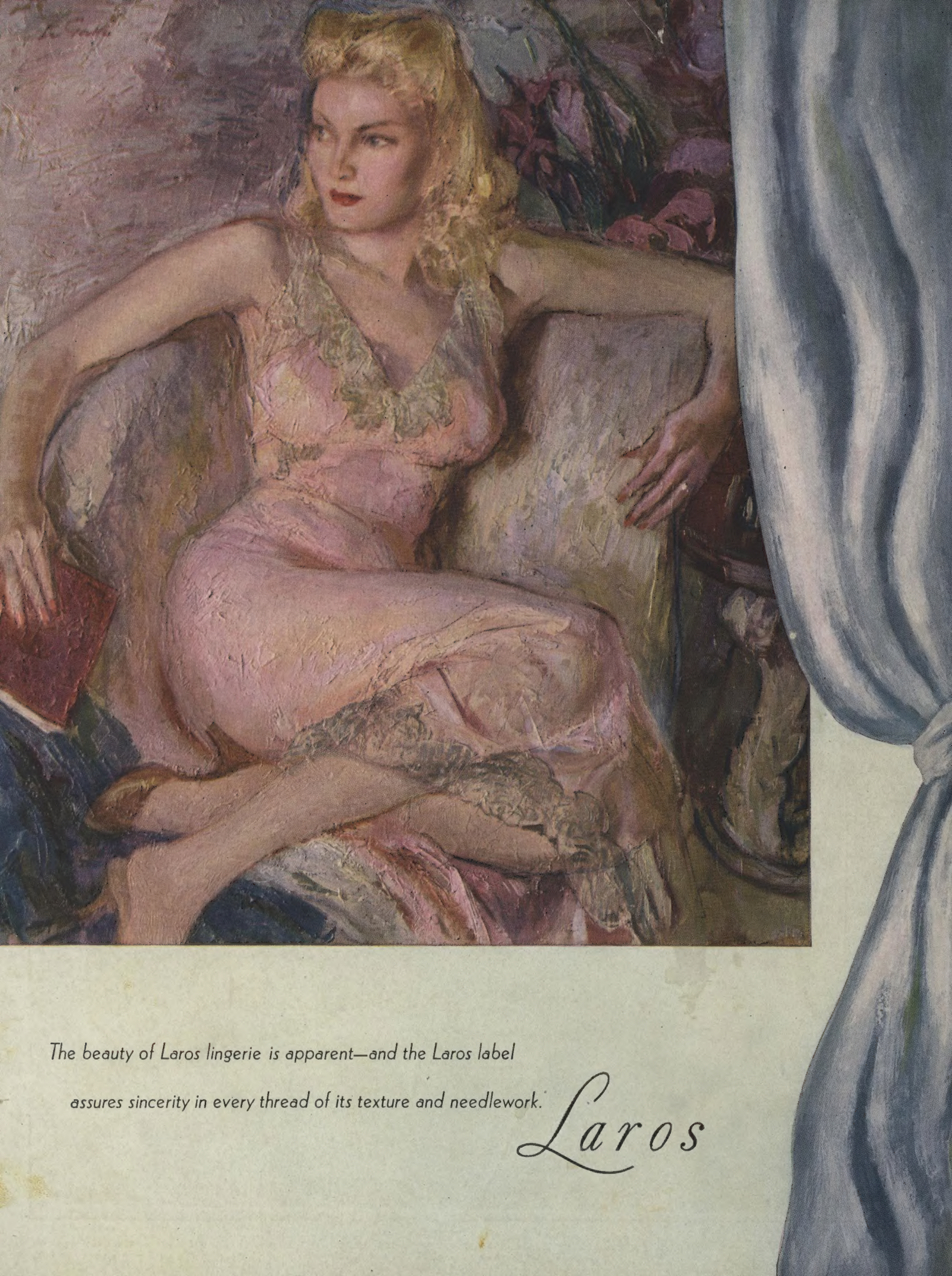
BROWN-FORMAN DISTILLERY COMPANY, INC., AT LOUISVILLE IN KENTUCKY



The beauty of Laros lingerie is apparent—and the Laros label assures sincerity in every thread of its texture and needlework.

Laros